DUNHILL

abc RECORDS



Trousdale Music
Publishers, Inc.
(BMI)
(45-01437)

**PROMOTIONAL COPY**

★

**D-4247**

Time: 2:15

**NOT FOR SALE**

# SING OUT THE LOVE

**(IN MY HEART)**

(H. Price - D. Walsh)

## ARKADE

Strings & Horns Arr. by Sid Feller

**Producer: STEVE BARRI & JOEL SILL**

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DUNHILL

abc RECORDS

Trousdale Music
Publishers, Inc.
(BMI)
(45-01438)

**PROMOTIONAL COPY**

**D-4247**

Time: 2:21

**NOT FOR SALE**

# SUSAN

(H. Price - D. Walsh)

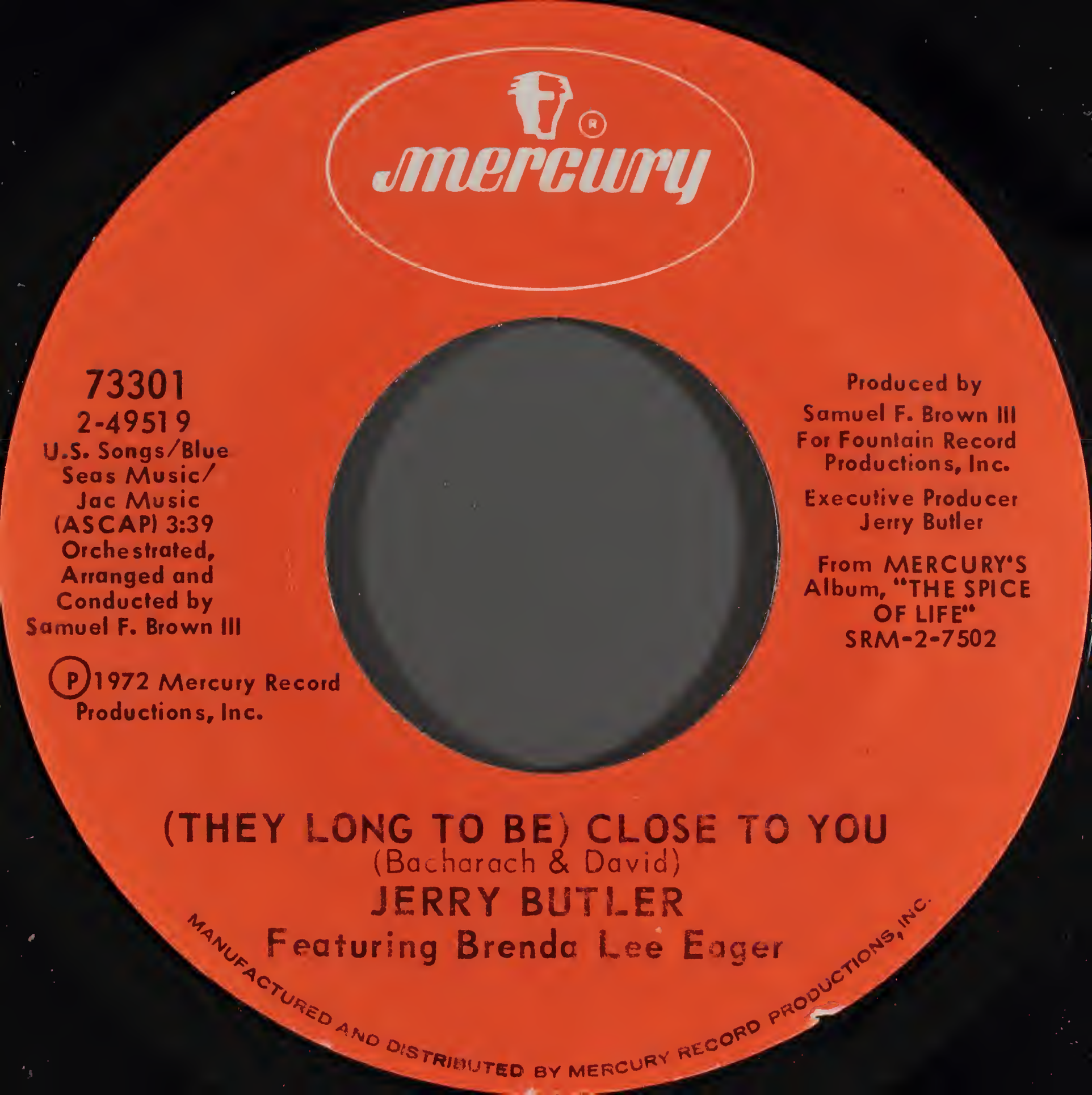
## ARKADE

Strings Arranged by Sid Feller

**Producer: STEVE BARRI & JOEL SILL**

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mercury
73301
2-49429
Butler Music
Pub. Corp.
(ASCAP) 5:47
Orchestrated,
Arranged and
Conducted by
Robert Bowles
Produced by
Robert Bowles
For Fountain Record
Productions, Inc.
Executive Producer
Jerry Butler
From MERCURY'S
Album, "THE SPICE
OF LIFE"
SRM-2-7502
℗ 1972 Mercury Record
Productions, Inc.
YOU CAN'T ALWAYS TELL
(B. Butler-T. Callier-L. Wade)
JERRY BUTLER
Featuring Brenda Lee Eager
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


mercury
73301
2-49519
U.S. Songs/Blue Seas Music/ Jac Music (ASCAP) 3:39
Orchestrated, Arranged and Conducted by Samuel F. Brown III
℗1972 Mercury Record Productions, Inc.
Produced by Samuel F. Brown III For Fountain Record Productions, Inc.
Executive Producer Jerry Butler
From MERCURY'S Album, "THE SPICE OF LIFE" SRM-2-7502
(THEY LONG TO BE) CLOSE TO YOU
(Bacharach & David)
JERRY BUTLER
Featuring Brenda Lee Eager
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

CADET ©

Growl Music,
BMI - 3:01

DJ COPY

5614
17038
Arranged by
Richard Evans
Plug Side

# LET MY PEOPLE GO

(J. McDuff & R. Evans)

## JACK MC DUFF

A Concert House Production by:
Lou Futterman & Richard Evans

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET
Grow! Music,
BMI - 3:15
DJ COPY
5614
17037
Arranged by
Richard Evans
AIN'T IT?
(R. Evans)
JACK MC DUFF
A Concert House Production by:
Lou Futterman & Richard Evans
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


I GOT A THING,
YOU GOT A THING,
EVERYBODY'S GOT A THING
(C. Haskins)
WESTBOUND
RECORDS
W-158
Bridgeport
Music (BMI)
2:51
FUNKADELIC
"A PARLIAFUNKADELICMENT THANG"
Produced by George Clinton
W 158 A
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.


FISH, CHIPS & SWEAT
(G. Clinton-W. Nelson-E. Hazel)
WESTBOUND RECORDS
W-158
Bridgeport Music (BMI)
2:55
FUNKADELIC
"A PARLIAFUNKADELICMENT THANG"
Produced by George Clinton
W 158 B
DISTRIBUTED BY JANUS RECORD
N.Y. N.Y


THE NITE-LITERS
Arranged and conducted by
The Nite-Liters
Produced by Fuqua III Productions
RCA
STEREO
APB0-0244
APB0-0244-A
Victor
Dunbar Music
Inc./Rutri
Music, Inc.,
BMI
3:05
SERENADE FOR A JIVE
TURKEY (from the "A-nal-y-sis"
album) (Russell)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1974 RCA RECORDS


THE NITE-LITERS
Arranged and conducted by
The Nite-Liters
Produced by Fuqua III Productions
RCA
STEREO
APB0-0244
APB0-0244-B
Victor
Dunbar Music
Inc./Rutri
Music, Inc.,
BMI
2:52
PEE-FOUL
(from the "A-nal-y-sis" album)
(Lander)
TMK(s) REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP —MADE IN U.S.A. • ℗ 1973 RCA RECORDS


Solid State
TM
SD 2508
ZTSP 122637
Time: 3:08
Prestige Music
BMI
"NIGHT TIME IS THE RIGHT TIME"
(To Be With The One You Love)
JOE WILLIAMS, THAD JONES,
MEL LEWIS ORCH.
(R. Sykes)
Produced by Sonny Lester
A DIVISION OF UNITED ARTISTS RECORDS INC. • MADE IN U.S.A.


Solid State
TM
SD 2508
ZTSP 122638
Time: 3:19
Modern Age
Music Co.
BMI
"EVIL MAN BLUES"
JOE WILLIAMS, THAD JONES, MEL LEWIS ORCH.
(L. Feather - L. Hampton)
Produced by Sonny Lester
A DIVISION OF UNITED ARTISTS RECORDS INC.
MADE IN U.S.A.


MGM RECORDS
Special Disc
Jockey Record
NOT FOR SALE
Nor Va Jack
Music, Inc.
BMI — 2:12
K 14393
(72 L 3218)
THAT'LL BE THE DAY
(J. Allison-B. Holly-N. Petty)
JERRY NAYLOR
Arranged by Don Costa
Prod. by Barnhill, Curb & Costa
℗1972 MGM Record
Corporation
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

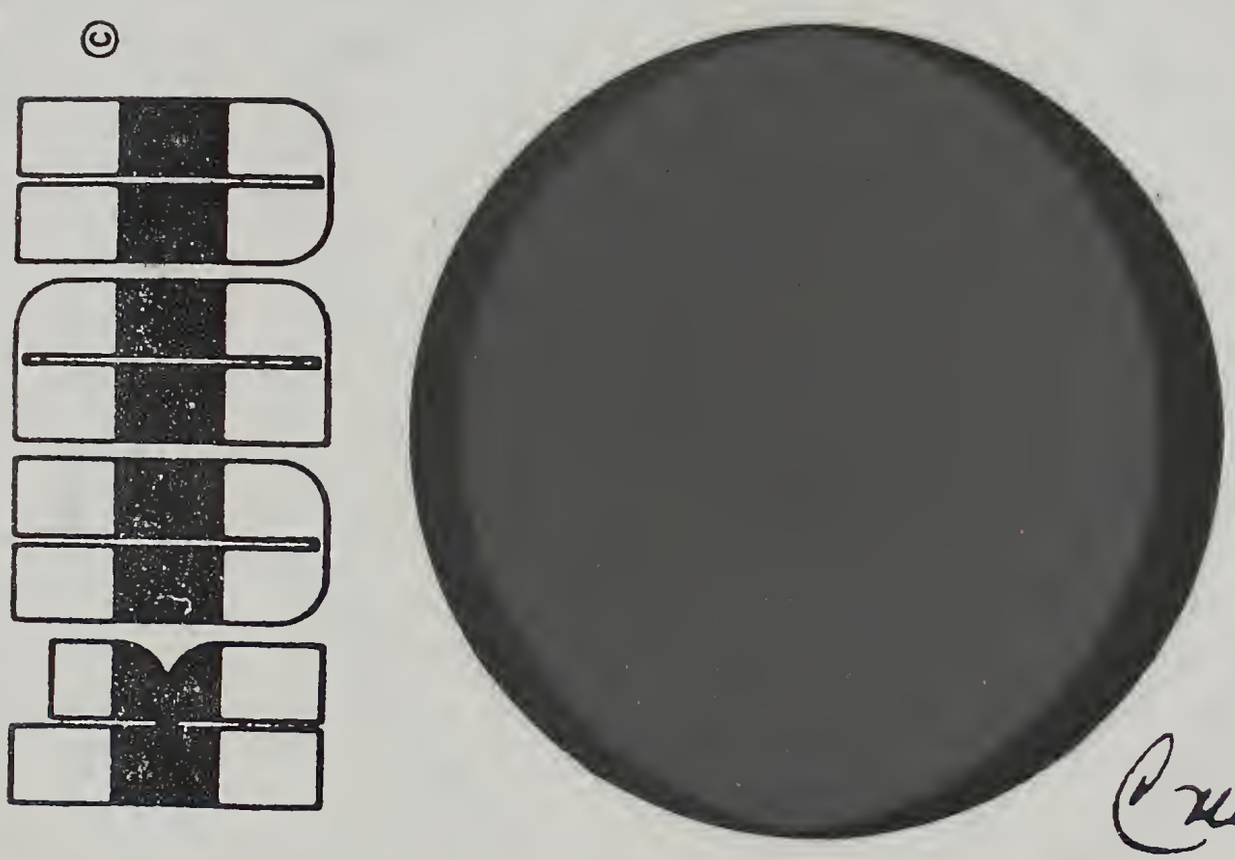

MGM RECORDS
Special Disc
Jockey Record
NOT FOR SALE
Songpeddler
Music
BMI — 4:05
K 14393
(72 L 3118)
HANDS
(Jack Daniels)
JERRY NAYLOR
Arranged by Don Costa
Prod. by Barnhill, Curb & Costa
℗1972 MGM Record
Corporation
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


ATLANTIC
45 R.P.M.
45-2378
VOCAL
Pub., Acuff-Rose, BMI
Time: 2:41
A-10421 SP
TIME IS A THIEF
(Newbury)
SOLOMON BURKE
Arr. & Cond. by Leroy Glover
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ATLANTIC
45 RPM
45-2378
VOCAL
Pub., Kags,
BMI
Time: 3:21
A-11149 SP
KEEP A LIGHT IN THE WINDOW
TILL I COME HOME
(Alexander)
SOLOMON BURKE
Arr. & Cond. by Bob Gallo
Produced by Bob Gallo
Atlantic Record Sales, 1841 Broadway, New York, N.Y.

# YOU GOT STYLE

(Ralph MacDonald/William Salter)



KU-926 F
(RVG 616)
Antisia
Music Inc./
(ASCAP)
Time: 2:34
℗ 1975, Creed
Taylor, Inc.
NOT FOR SALE
Produced by
Creed Taylor

## PHIL UPCHURCH/TENNYSON STEPHENS

From Album: KU-22 S1 "Upchurch/Tennyson"
Arranged By Bob James
Distributed by Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif.
90028

# AVE MARIA

(F. Schubert)
(arranged and adapted by Bob James)



KU-926 F
(RVG 617)
Three Brothers Music/Trunk Music (ASCAP)
Time: 4:37
℗ 1975, Creed Taylor, Inc.
NOT FOR SALE
Produced by
Creed Taylor

## PHIL UPCHURCH/TENNYSON STEPHENS

From Album: KU-22 S1 "Upchurch/Tennyson"
Arranged By Bob James
Distributed by Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif.
90028

BLUESWAY
...IS WHERE IT'S AT!

abc RECORDS

PROMOTION
COPY
NOT FOR SALE



61021
AMP 45-12262

from ABC LP 528
"CONFESSIN'
THE BLUES"

Venice Music,
Inc.—BMI 2:23

# PLEASE SEND ME SOMEONE TO LOVE

(Percy Mayfield)

## B. B. KING

Arranged, Conducted & Produced
by Johnny Pate

A Product of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

BLUESWAY ...IS WHERE IT'S AT! abc RECORDS

PROMOTION COPY NOT FOR SALE



61021
AMP 45-14246

from BLUESWAY LP 6011 "BLUES ON TOP OF BLUES"

Sounds of Lucille, Inc./ Pamco—BMI 3:05

# DANCE WITH ME

(B. B. King)

## B. B. KING

Arranged, Conducted & Produced by Johnny Pate

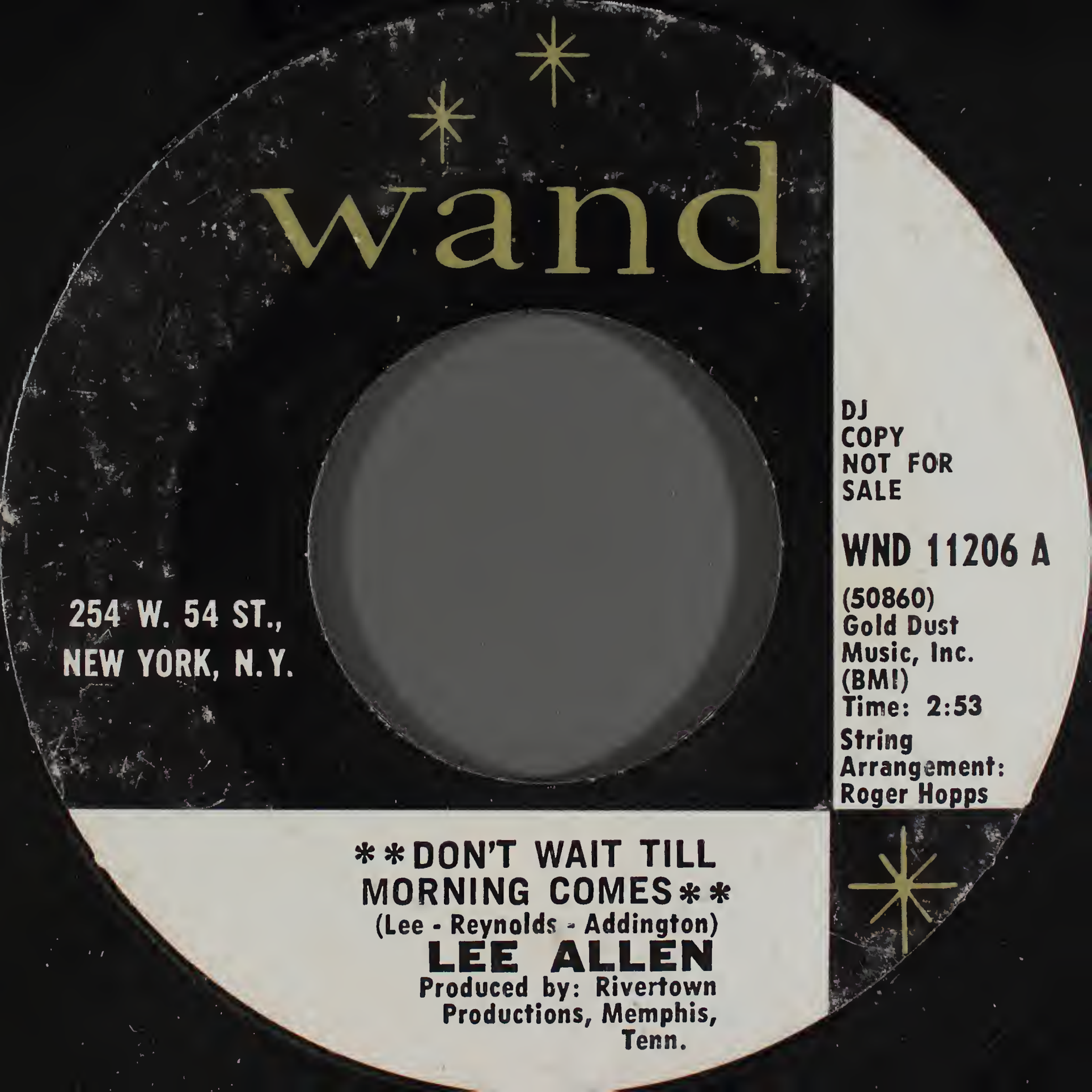
A Product of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
A Teddy Van
Production
Produced by
Teddy Van
C-134 A
Unbelievable
Music Corp.
BMI
2:37
FORGET IT
(VANN-WHITE)
THE SANDPEBBLES


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
A Teddy Vann
Production
Produced by
Teddy Vann
C-134 B
Unbelievable
Music Corp.
BMI
2:00
PSYCHEDELIC
TECHNICOLOR DREAM
(TEDDY VANN)
THE SANDPEBBLES


WHISPERING PINES
RECORDS
P. O. BOX 452
INDIANAPOLIS 6, INDIANA
Whispering Pines
Music Publisher
BMI
Time: 2:10
45-RPM
45 J07W-1608
45-200
PROMOTIONAL
NOT FOR SALE
Vocal by
Ralph Hodges
SEARCHING MY DREAMS FOR YOU
(Ralph, Felix & James Hodges)
HODGES BROTHERS BAND

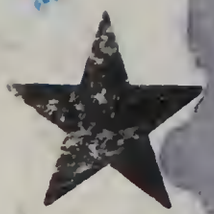

WHISPERING PINES
RECORDS
P. O. BOX 452
INDIANAPOLIS 8, INDIANA
Whispering Pines
Music Publisher
BMI
Time: 2:42
45-RPM
45 J07W-1609
45-200
PROMOTIONAL
NOT FOR SALE
Vocal by
Ralph Hodges
I DREAM OF LOVING YOU
(Ralph, Felix & James Hodges)
HODGES BROTHERS BAND


wand
254 W. 54 ST.,
NEW YORK, N.Y.
DJ
COPY
NOT FOR
SALE
WND 11206 A
(50860)
Gold Dust
Music, Inc.
(BMI)
Time: 2:53
String
Arrangement:
Roger Hopps
**DON'T WAIT TILL
MORNING COMES**
(Lee - Reynolds - Addington)
LEE ALLEN
Produced by: Rivertown
Productions, Memphis,
Tenn.


wand
254 W. 54 ST.,
NEW YORK, N.Y.
DJ
COPY
NOT FOR
SALE
WND 11206 B
(50861)
Gold Dust
Music, Inc.
(BMI)
Time: 2:24
ALL TOO SOON
(L. Allen)
LEE ALLEN
Produced by: Rivertown
Productions, Memphis,
Tenn.

# EUNICE

(Joe Stampley)



PROMOTIONAL COPY
NOT FOR SALE

PAA-0017

MB-25140

Produced by
The Uniques
Al Gallico Music
Corp. (BMI)
Time: 2:38
(Intro Time :08)



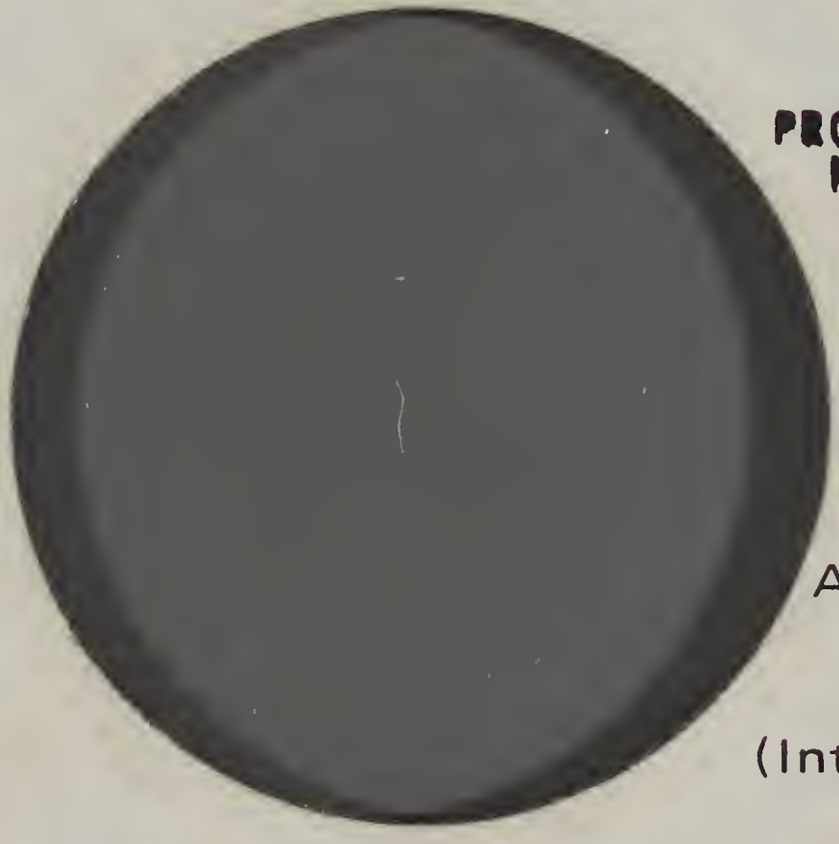



## THE UNIQUES

PARAMOUNT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD CALIFORNIA 90028

# NO ONE BUT YOU

(Joe Stampley)



PROMOTIONAL COPY
NOT FOR SALE

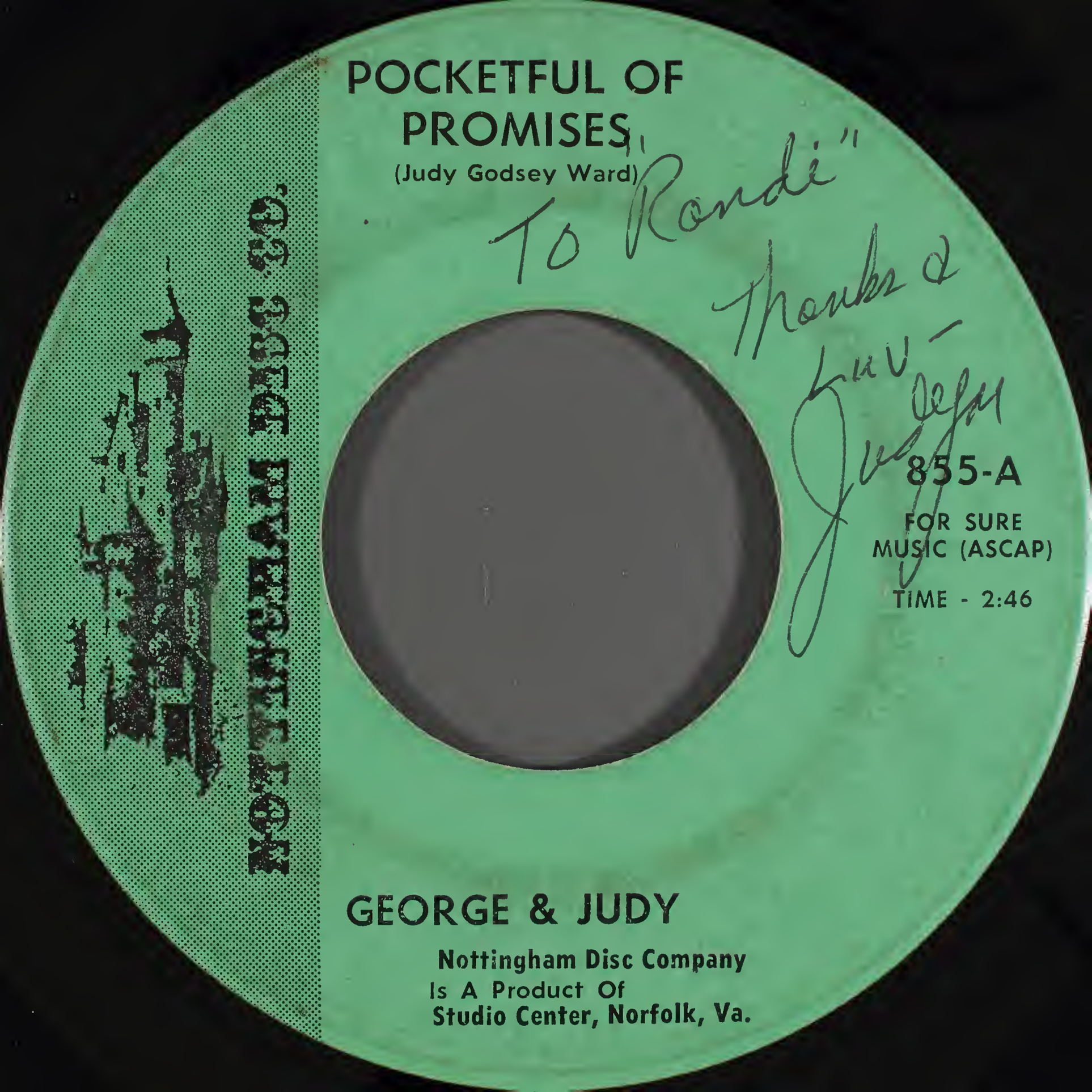
PAA-0017

MB-25141

Produced by
The Uniques
Al Gallico Music
Corp. (BMI)
Time: 2:36
(Intro Time :08)

## THE UNIQUES

PARAMOUNT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028


POCKETFUL OF PROMISES
(Judy Godsey Ward)
To Randi"
Thanks a
Luv -
855-A
FOR SURE MUSIC (ASCAP)
TIME - 2:46
GEORGE & JUDY
Nottingham Disc Company
Is A Product Of
Studio Center, Norfolk, Va.
POCKETFUL OF PROMISES

# LOVE IS THE KEY

(A. Roberts-C. Welch)



855-B

FOR SURE
MUSIC (ASCAP)

TIME - 2:29

GEORGE & JUDY

Nottingham Disc Company
Is A Product Of
Studio Center, Norfolk, Va.

# ENDEAVOR-PANORAMA

A Division Of Endeavor Records
**30064 Annapolis Circle**
**Inkster, Michigan 48141**

℗ 1972
Endeavor Records

**HD 1-200**
**Endeavor**
**ASCAP**

**45 RPM**



**STEREO**
**Side 1**
**Time 2:45**
Produced by
John Penter
& Hardie W.
Daniel
**Hardie W.**
**Daniel**
**Productions**

## AFRAID TO LOVE AGAIN

**From the beautiful book, "A Poem In Beauty"**
(Lyric by Hardie W. Daniel-Music by Skye Allen)

## CLAUDIA REAM

**With Rodd Rogers & Voices**
**in Background**

# ENDEAVOR-PANORAMA

A Division Of Endeavor Records
**30064 Annapolis Circle**
**Inkster, Michigan 48141**

℗ 1972
Endeavor Records

**HD 1-200**
**Endeavor**
**ASCAP**

**45 RPM**



**STEREO**
**Side 2**
**Time 2:18**
Produced by
John Penter
& Hardie W.
Daniel
**Hardie W.**
**Daniel**
**Productions**

## YOU'RE THE ONE

(Stuart Colley, Jr.)

## CLAUDIA REAM

**With Rodd Rogers & Voices**
**in Background**

# FLEAMARKET MELODY

(Halletz-Bradtke)

PROMOTION

NOT FOR SALE




M. Witmark & Sons - ASCAP

2:05

5370

(FA13092)

## LUCKY PIERRE

### & THE PARIS PLAYBOYS

(& Some of Les Girls)

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

# THE PINK UMBRELLA

(Kiessling)

PROMOTION

NOT FOR SALE




M. Witmark & Sons - ASCAP

2:35

5370

(FA13093)

## LUCKY PIERRE

### & THE PARIS PLAYBOYS

(& Some of Les Girls)

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

# THEME FROM A SUMMER PLACE

(Steiner-Discant)



Vocal
M-1003
YW1-38492
M. Witmark &
Sons (ASCAP)
2:09

THE ROSY SINGERS

# THE SWEETHEART TREE

## (From "The Great Race")

(H. Mancini-J. Mercer)




Vocal
M-1003
YW1-38493
Easthill Music
Co., (ASCAP)
2:07

THE ROSY SINGERS

# CARIB
## RECORDS

Box 561, Frederiksted
Virgin Islands 00840



Trans-Caribbean
Music (BMI)

CA 1111 A

45 RPM

MONO

Time: 2:40

# BLESSING IN DISGUISE

(U. A. Mulligan)

## DICK LEE

and the
"BIG SOUND"


CARIB
RECORDS
Box 561, Frederiksted
Virgin Islands 00840
Trans-Caribbean
Music (BMI)
CA 1111 B
45 RPM
MONO
Time: 2:13
AIN'T GOING BACK HOME
(U. A. Mulligan)
DICK LEE
and the
"BIG SOUND"


M-G-M
Hea erfield lusi
(BN ) 1:5
K130/7
62-XY-483
POTS 'N' PANS
(Mure)
DANNY DAVIS
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.


M-G-M
Heatherfield Music
(BMI) 1:46
K13077
61-XY-949
TRAVELIN' TRUMPETS
(Mure)
DANNY DAVIS
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


ULLSEYE
RECORD
UNBREAKABLE
45 R.P.M.
RECORD NO.
B1003
(5005)
Modern Music
BMI (2:48)
VOCAL
THE TRI-LADS

# BULLSEYE
## RECORDS

UNBREAKABLE

45 R.P.M.

RECORD NO.
B1003
(5006)

(2:56)

VOCAL

ALWAYS BE TRUE

THE TRI-LADS

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

AMADEO AND HIS INDIAN HARPS



A

4-42918

JZSP 76351

Pub: Hill & Range Songs, Inc. & Bendig Music Corp. (BMI)

1:57

# THE GRASSHOPPER (El Cigarron)

- H. Blanco -

Prod. by Pete Rosaly

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

AMADEO AND HIS INDIAN HARPS



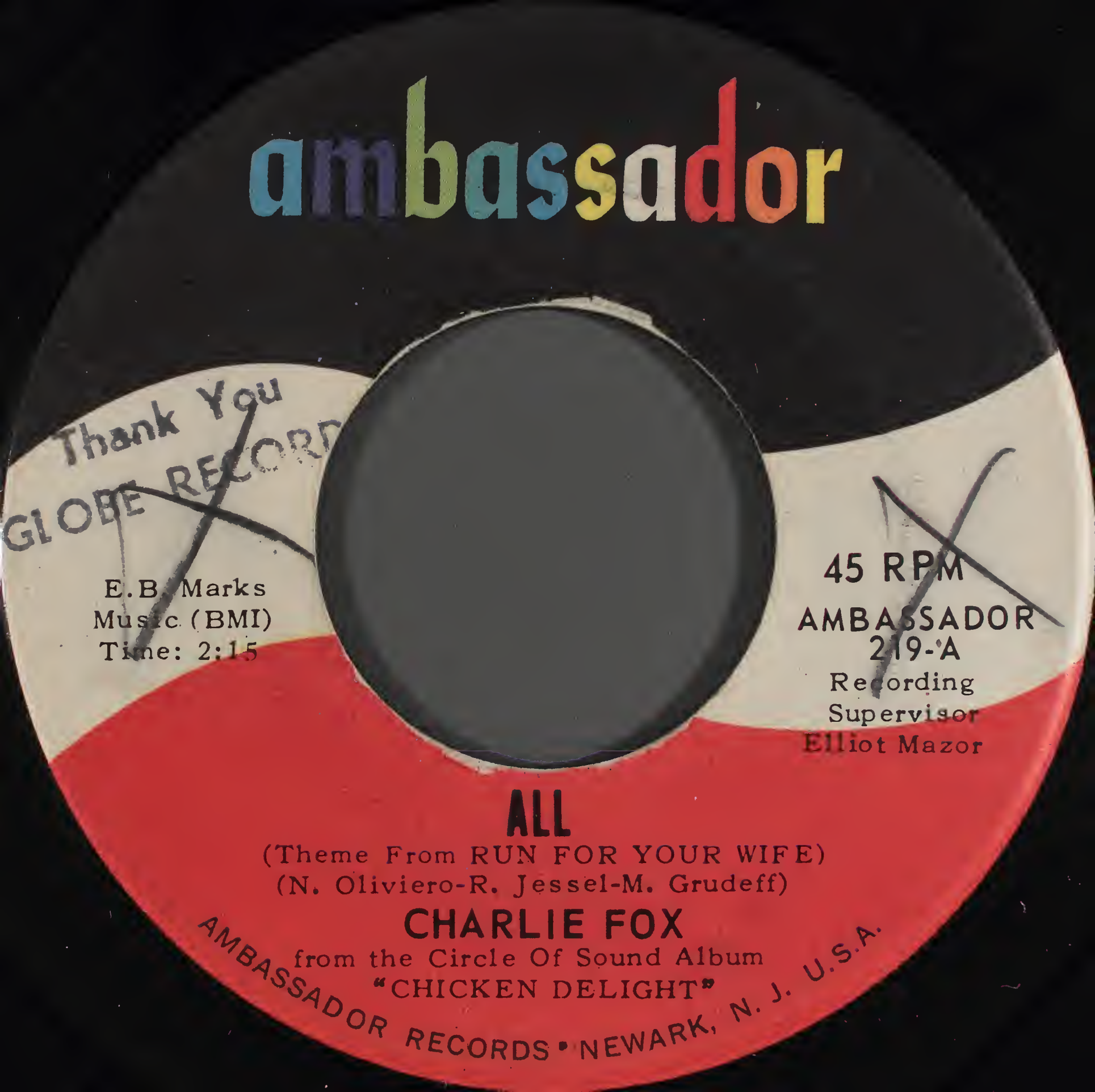
4-42918
JZSP 76352
Pub: Editora Latino Americana de Musica
2:30

# BAION BOSSA NOVA

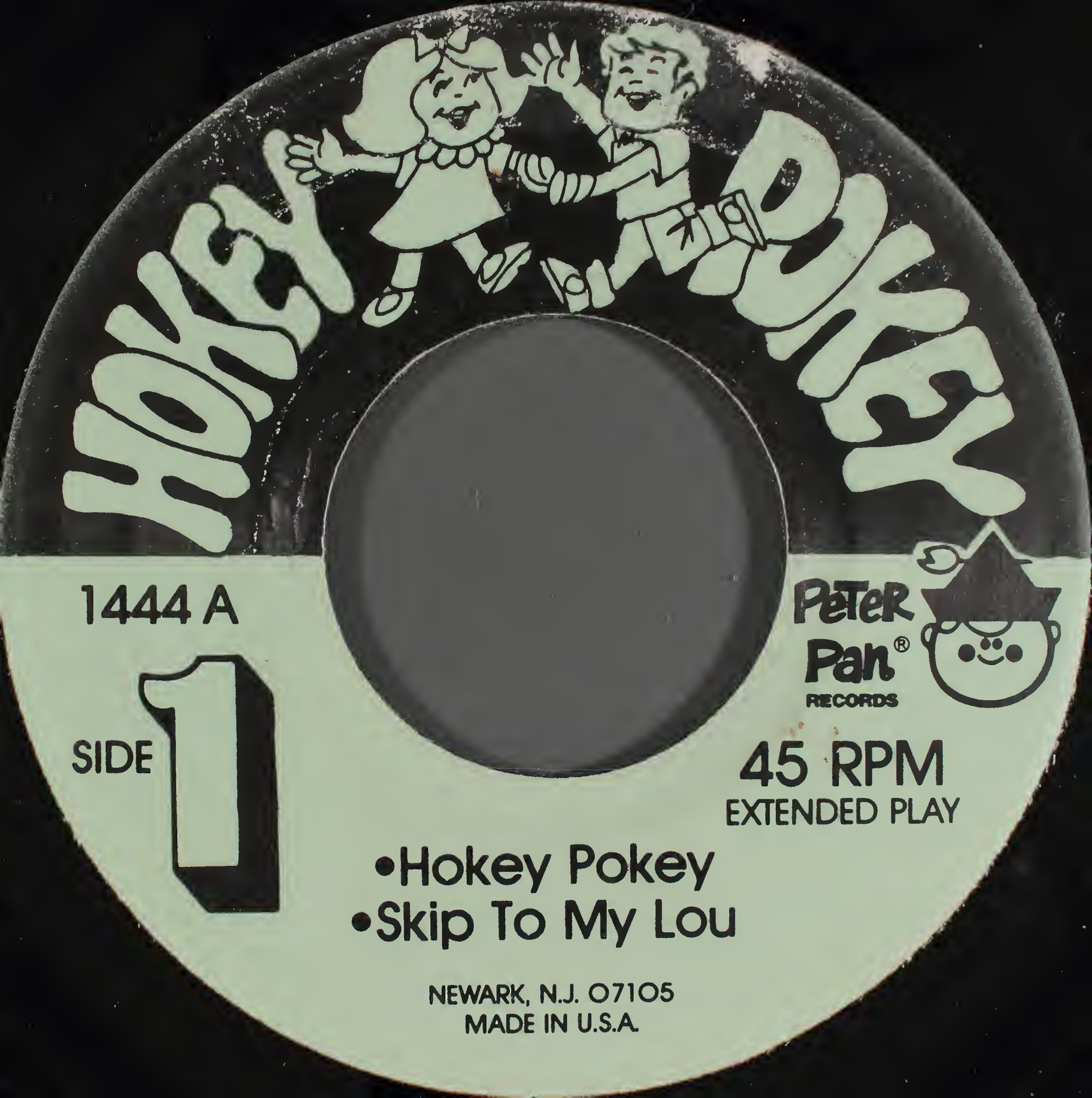
- O. Figuereido - L. Antonio -

Prod. by Pete Rosaly

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


ambassador
Thank You
GLOBE RECORD
E.B. Marks
Music (BMI)
Time: 2:15
45 RPM
AMBASSADOR
219-A
Recording
Supervisor
Elliot Mazor
ALL
(Theme From RUN FOR YOUR WIFE)
(N. Oliviero-R. Jessel-M. Grudeff)
CHARLIE FOX
from the Circle Of Sound Album
"CHICKEN DELIGHT"
AMBASSADOR RECORDS • NEWARK, N. J. U.S.A.


ambassador
NO
NO
Kasen Music Co.
(BMI)
Time: 2:30
Promotional Copy
Not For Sale
45 RPM
AMBASSADOR
219-B
Recording
Supervisor
Elliot Mazor
GREENSLEEVES
(Adapted and arranged by Charlie Fox)
CHARLIE FOX
from the Circle Of Sound Album
"CHICKEN DELIGHT"
AMBASSADOR RECORDS • NEWARK, N. J. U.S.A.


HOKEY POKEY
1444 A
SIDE 1
PETER PAN® RECORDS
45 RPM
EXTENDED PLAY
•Hokey Pokey
•Skip To My Lou
NEWARK, N.J. 07105
MADE IN U.S.A.


HOKEY POKEY
1444 B
PETER PAN® RECORDS
SIDE 2
45 RPM
EXTENDED PLAY
•Everybody Loves Saturday Night
•Bongo Bongo Polka
NEWARK, N.J. 07105
MADE IN U.S.A.

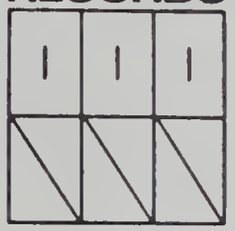
1. SOLDIERS' LAMENT - 1:30
2. FREEDOM TO CENSOR - 2:14
3. BIG SHOT - 2:00

DJ-105
1-42254/
55/56

Material
copyrighted by:
KSF MUSIC
(ASCAP)
BIG DRUM
MUSIC (BMI)
Selected editorials
from MERCURY-
Rubicon River
album, PAT PAULSEN
FOR PRESIDENT
SR-61179



RUBICON
RIVER
RECORDS



mercury

PAT PAULSEN

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# 1. OPEN END INTERVIEW WITH PAT PAULSEN

DJ-105
1-42257
Material copyrighted by:
KSF MUSIC (ASCAP)
BIG DRUM MUSIC (BMI)
Timing approximately 5 minutes



RUBICON RIVER RECORDS

mercury

PAT PAULSEN

PROMOTIONAL COPY • NOT FOR SALE




# ICHIBAN RECORDS

P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377

PRODUCED &
ARRANGED BY
GARY B. B. COLEMAN

SIDE A
90-221
3:06
Publisher:
IRVING MUSIC
(BMI)

## BE-WHO

(GARY B. B. COLEMAN, WILLIAM McFALLS)
From the album: "BE-WHO" (ICH 1064)

## BLUES BOY WILLIE




# ICHIBAN RECORDS

P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377

PRODUCED &
ARRANGED BY
GARY B. B. COLEMAN

SIDE B
90-221
4:10

Publishers:
KOKE MOKE & NOKE
MUSIC (BMI);
BOOLA BOO MUSIC

## LET ME FUNK WITH YOU

(GARY B. B. COLEMAN, WILLIAM McFALLS)

From the album: "BE-WHO" (ICH 1064)

## BLUES BOY WILLIE

# SWEET AND LOVELY

(Arnheim-Tobias-Lemare)

(From the Liberty Album-"SPIKE JONES NEW BAND"-LRP-3349)

Robbins Music Corp.-ASCAP

audition record

LIBERTY

2:11

55684

LB-1835

## SPIKE JONES

Arranged by Carl Brandt

Produced Dave Pell

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.

# DOMINIQUE

(Soeur Sourire)

(From the Liberty Album-"SPIKE JONES NEW BAND"-LRP-3349)

General Music Corp.-ASCAP

audition record

LIBERTY

2:30

55684

LB-1834

## SPIKE JONES

Arranged by Carl Brandt

Produced Dave Pell

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.


PROMOTIONAL COPY • NOT FOR SALE
bell
"Registered Trademark Of Columbia Pictures Industries Inc."
Bop Music
℗ 1974 All Rights Reserved
2029-S
Musical Direction: John Fiddy
STEREO
Bell 45,603
Time: 3:52
MAGNET
"A Trademark Of Magnet Records Ltd"
ALL NIGHT GIRL
(Peter Shelley - Marty Wilde)
MARTY WILDE
A SHELLEY WILDE PRODUCTION
℗1974 BELL RECORDS A Division of Columbia Pictures Industries, Inc. N.Y.C.


PROMOTIONAL COPY • NOT FOR SALE
bell
"Registered Trademark Of Columbia Pictures Industries Inc."
Bop Music
℗ 1974 All Rights Reserved
2029
Musical Direction:
John Fiddy
℗1974 BELL RECORDS A Division of Columbia Pictures Industries Inc. NYC
MONO
Bell 45,603
Time: 3:52
MAGNET
"A Trademark Of Magnet Records Ltd."
ALL NIGHT GIRL
(Peter Shelley - Marty Wilde)
MARTY WILDE
A SHELLEY WILDE PRODUCTION


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
NOV 2
KENYON HOPKINS
4-42922
JZSP 76366
Pub: Groton Mus., Inc.-E. B. Marks Mus. Corp. (BMI)
1:39
EAST SIDE, WEST SIDE (Main Title)
(Music from the CBS Television Network Series) -K. Hopkins-
® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

KENYON HOPKINS

4-42922
JZSP 76367
Pub: Groton Mus., Inc.-E. B. Marks Mus. Corp. (BMI)
2:02

# THEME FROM "WHO DO YOU KILL!"

(From the CBS Television Network Series "East Side, West Side") -K. Hopkins-

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


LONDON RECORDS
THEME FROM
"LORD OF THE FLIES"
(Leppard)
PROMOTIONAL COPY
Saunders
Publ., Inc.
ASCAP
Time: 2:16
45-LON9629V
TED HEATH
DR 31759
Made in U.S.A.


LONDON RECORDS
PARIS MIST
(From the Motion Picture "A New Kind of Love") (Garner)
PROMOTIONAL COPY
Famous Music Corp. ASCAP Time: 2:10
PLEASE PLAY THIS SIDE
FAMOUS MUSIC
PLUG SONG
TED HEATH
DR 31760
Made in U.S.A.


ABC-PARAMOUNT®
Simon House, Inc.—(ASCAP) 2:52
45-10615
AMP 45-11890
Arranged by: CAL JACKSON
TEARDROPS FROM MY EYES
(Rudolph Toombs)
RAY CHARLES
and His Orchestra
Produced by: SID FELLER
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.


PREP
TRADE MARK
HIGH FIDELITY RECORDS
Karen
10
Tree Pub.
Co., Inc.
BMI-2:24
F 122
Vocal with
Chorus and
Orchestra
(45-17405)
10
FIVE MORE STEPS
(Buddy Killen-Dave Rich)
RAY STEVENS
MFD. FOR PREP RECORDS, INC. • NEW YORK • U.S.A.


PREP
TRADE MARK
HIGH FIDELITY RECORDS
10
10
Lowery Music Co.
BMI-2:34
F 122
Vocal with
Chorus and
Orchestra
(45-17406)
TINGLE
(Ray Stevens)
RAY STEVENS
MFD. FOR PREP RECORDS, INC. • NEW YORK • U.S.A.

45 RPM

# ATCO



INSTRUMENTAL
62C-6415

45-6235
Pub., Roncom,
ASCAP
Time: 2:05

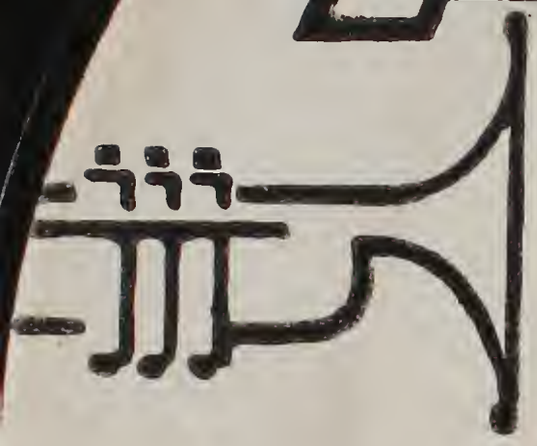
## AFRICA
(Segal)

JORGEN INGMANN
& his Guitar

Division of ATLANTIC RECORDS, New York, N. Y.

45 RPM

# ATCO



INSTRUMENTAL
62C-6416

45-6235
Pub., Chappell,
ASCAP
Time: 2:21

## JOHNNY'S TUNE

(Grainer)

From The Motion Picture "SOME PEOPLE"

JORGEN INGMANN
& his Guitar

Division of ATLANTIC RECORDS, New York, N. Y.


SO MUCH LOVE
IN THE WORLD
(B. Crewe - E. Rambeau)
PLUG SIDE
N V 802
6504
SATURDAY MUS.,
INC. — (BMI)
TIME: 2:53
NEW
VOICE
RECORDS
GEORGE MICHEL
Arr. & Cond. by CHARLES CALLELO
A BOB CREWE PRODUCTION
DISTRIBUTED BY BELL RECORDS INC. N.Y.C.

# I GOTTA BE RIGHT SOMETIME

(B. Crewe – C. Callelo)

PROMOTION COPY

NV 802
6505

SATURDAY MUS., INC. — (BMI)

TIME: 2:27

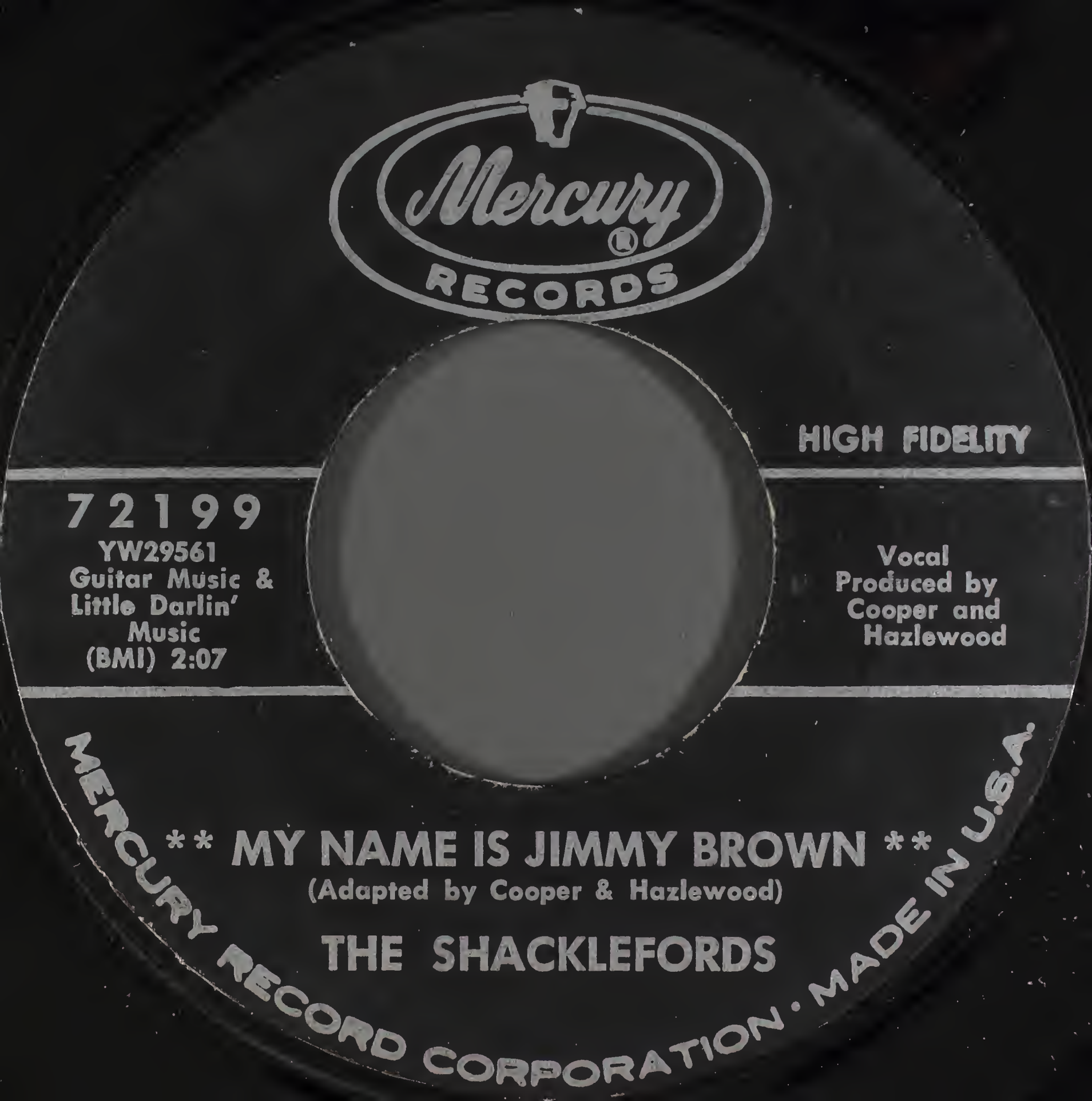
NEW VOICE RECORDS

## GEORGE MICHEL

Arr. & Cond. by CHARLES CALLELO

A BOB CREWE PRODUCTION

DISTRIBUTED BY BELL RECORDS INC. N.Y.C.

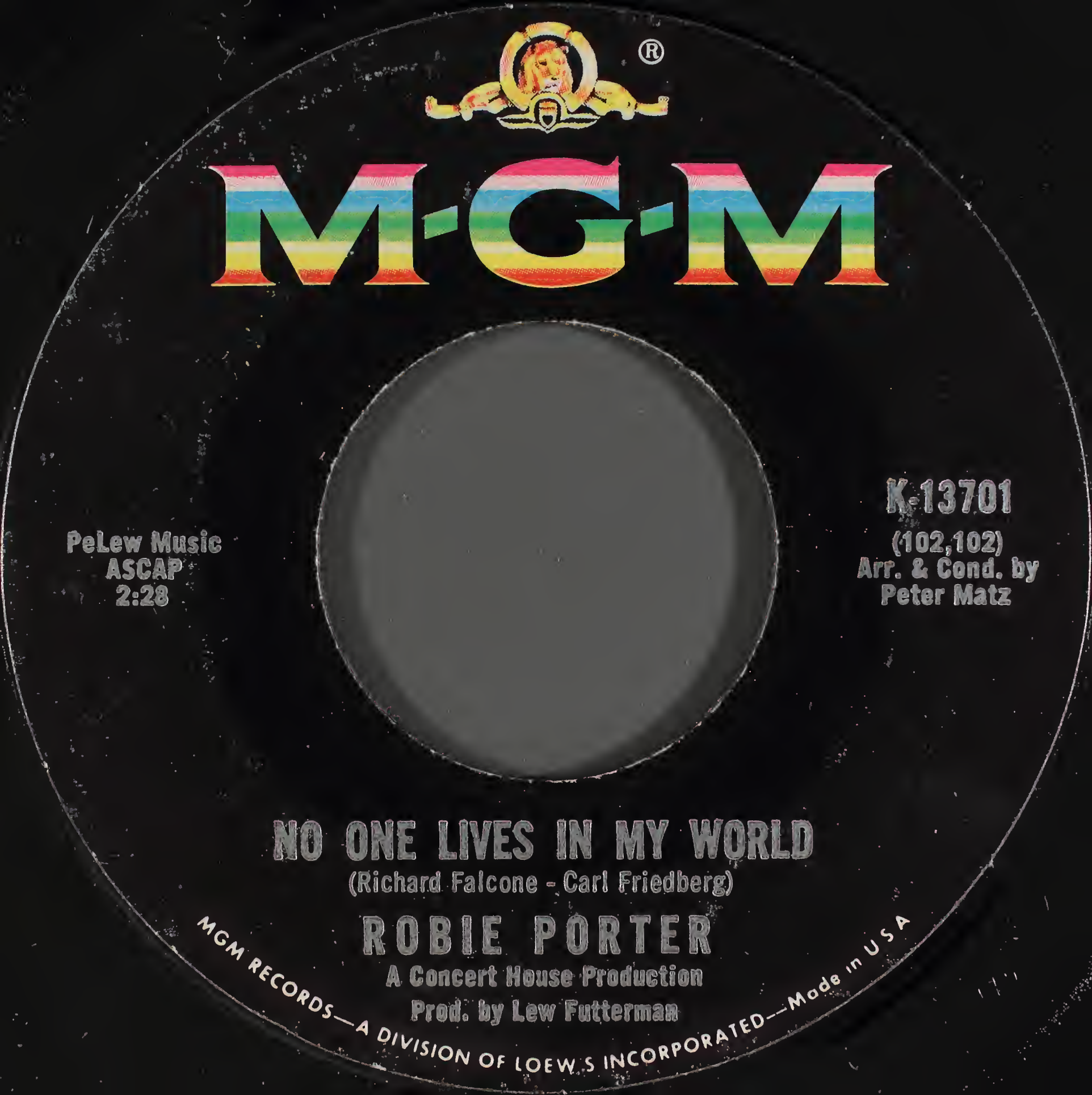

Mercury
RECORDS
HIGH FIDELITY
72199
YW29561
Guitar Music &
Little Darlin'
Music
(BMI) 2:07
Vocal
Produced by
Cooper and
Hazlewood
** MY NAME IS JIMMY BROWN **
(Adapted by Cooper & Hazlewood)
THE SHACKLEFORDS
MERCURY RECORD CORPORATION · MADE IN U.S.A.


Mercury
RECORDS
HIGH FIDELITY
72199
YW25699
Leo Hazlewood
Music & Little
Darlin' Music
(BMI) 2:05
Vocal
From MERCURY's
Album -"Until
You've Heard
THE SHACKLEFORDS
You Ain't Heard
Nothin Yet",
MG-20806
Produced by
Cooper and
Hazlewood
(THERE GOES)
THE BIG BOSS MAN
(Cooper - Hazlewood)
THE SHACKLEFORDS
MERCURY RECORD CORPORATION • MADE IN U.S.A.


COLUMBIA
® "Columbia", Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Geo. Pincus &
Sons Music Corp.
(ASCAP)
TIME: 1:42
45 RPM
4-41931
JZSP 52729
CALCUTTA
- P. Vance - L. Pockriss - H. Gaze -
THE VALIANTS


COLUMBIA
"Columbia" Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Vanno Music
Corp. (ASCAP)
TIME: 1:48
45 RPM
4-41931
JZSP 52730
HONKY TONK JOE
- P. Vance - L. Pockriss -
THE VALIANTS


M-G-M
Miller Music, Corp. - ASCAP 3:16
K-13701
(102,103)
Arr. & Cond. by Peter Matz
I HAVEN'T GOT ANYTHING BETTER TO DO
From the M-G-M Picture "Doctor, You've Got To Be Kidding!"
(Paul Vance - Lee Pockriss)
ROBIE PORTER
A Concert House Production
Prod. by Lew Futterman
MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


M-G-M
PeLew Music
ASCAP
2:28
K-13701
(102,102)
Arr. & Cond. by
Peter Matz
NO ONE LIVES IN MY WORLD
(Richard Falcone - Carl Friedberg)
ROBIE PORTER
A Concert House Production
Prod. by Lew Futterman
MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL
Vocal Trio
With Chorus
And Orchestra
Directed By
DICK JACOBS
RECORD NO.
9-61771
(100927)
(2:52)
WITHOUT HIM
(Arthur Altman-Charles Tobias)
THE McGUIRE SISTERS


MARCA REGISTRADA M'F'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
Vocal Trio
With Chorus
And Orchestra
Directed By
DICK JACOBS
RECORD NO.
9-61771
(100928)+
KID STUFF
(Bob Perper-Sal Izzo)
THE McGUIRE SISTERS

PILGRIM

—RECORDS—

709

ZTSP 24926

Instrumental

Leo Feist, Inc.

(ASCAP)

# IN A LITTLE SPANISH TOWN

(S. M. Lewis-J. Young-M. Wayne)

by

Danny Potter and
His Orchestra

# PILGRIM
## — RECORDS —

709
ZTSP 24927

Instrumental
Pilgrim
(BMI)

C A P P Y
(J. Byard)
by
Danny Potter and
His Orchestra


Capitol
REG. U.S. PAT. OFF.
Central Songs, Inc.
BMI-1:58
F3131
Vocal by
Bob Roubian
(45-13384)
THE POPCORN SONG
(Bob Roubian)
CLIFFIE STONE
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS, INC. HOLLYWOOD, CALIFORNIA U.S.A.


Capitol
REG. U.S. PAT. OFF.
Central Songs, Inc.
BMI-2:15
F3131
Vocal Duet by
Billy Strange
and Speedy West
(45-12902)
BARRACUDA
(Crotty-Stone-Willey)
CLIFFIE STONE
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS INC. HOLLYWOOD CALIFORNIA U.S.A.

# QUESTIONS AND ANSWERS ★

(W. Gold-P. Springer)
Arch Music Co., Inc. - ASCAP

VIVA



Snuff Garrett
Productions
Produced By:

Arranged by:
Glen D. Hardin

M-132
Time 2:05

R
3

## THE IN CROWD

VIVA RECORDS, INC., Hollywood, Calif. • Distributed Nationally by DOT RECORDS, INC.

V-604

# HAPPINESS IN MY HEART

(Glen D. Hardin)

Gringo Music Co. - BMI

VIVA



Snuff Garrett
Productions
Produced By:

Arranged by:
Glen D. Hardin

M-133
Time 2:34

## THE IN CROWD

VIVA RECORDS, INC., Hollywood, Calif. • Distributed Nationally by DOT RECORDS, INC.

V-604


Mercury
RECORDS
72799
1-41677
Tracebob
Music & Press
Music Co.
(BMI) 2:14
Produced by
Chips Moman
BROADWAY WALK
(Womack - Carter - Penn - Oldham)
ROY HEAD


Mercury
RECORDS
72799
1-41678
Press
Music Co.
(BMI) 2:19
Produced by
Chips Moman
TURN OUT THE LIGHTS
(James • Carter • Bevis)
ROY HEAD


GAMBLE
Publisher:
Mighty Three
Music (BMI)
Arranged by
Bobby Martin
Music by: MFSB
Produced by
Gamble-Huff
STEREO
ZS7 2508
ZS7 250 -4
℗ 1973 CBS, Inc.
Time: 3:20
HANG ON IN THERE
-K. Gamble - L. Huff-
THE INTRUDERS
Recorded At Sigma Sound Studios-Phila., Pa.
Mastered at Frankford/Wayne Recording
Labs-Phila., Pa. "The Sound of
Philadelphia" © 1973
Distributed by Columbia Records/CBS, Inc., 51 West 52 Street, New York City


VOLT
45-117
V-7538
VOCAL
Pub., East-Time,
BMI
Time: 2:30
SECURITY
(Redding)
OTIS REDDING
Distributed by ATCO RECORDS


VOLT
45-117
V-7740
VOCAL
Pub., East-Time,
BMI
Time: 2:35
I WANT TO
THANK YOU
(Redding)
OTIS REDDING
Distributed by ATCO RECORDS

# TO HEX WITH SEX

By

**RAF Industries**

250 W. 57th St.
New York, New York 10019



SoN 78411

45 RPM

Copyrighted 1969, by RAF Industries



# PARKER DYNASTY

45 RPM
Time: 2 min.

SIDE 1
CO 5799 A

## MAKING LOVE

P. Gates

# PARKER
# DYNASTY

45 RPM
Time: 2:23 min.

SIDE 2
CO 5799 B

## TIME OF DAY

P. Gates - K. Coneys


Cotillion
RECORDS
CO-14978 SP
45-44007
VOCAL
Pub., U.S. Songs-
Blue Seas,
Jac, ASCAP
Time: 2:40
I Just Don't Know What To Do With Myself
(Burt Bacharach-Hal David)
BROOK BENTON
Arranged by Arif Mardin
A Leiber and Stoller Production
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N. Y.


Cotillion
RECORDS
CO-14977 SP
45-44007
VOCAL
Pub., Trio,
BMI
Time: 2:54
DO YOUR OWN THING
(Jerry Leiber-Mike Stoller)
BROOK BENTON
Arranged by Mike Stoller
A Leiber and Stoller Production
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


SOUL
CITY
AUDITION RECORD
LODI
(John Fogerty)
Jondora Music BMI
3:05
(:07 Intro Time)
775
SCR-775-A
Produced by:
Johnny Rivers
AL WILSON
A PRODUCT OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA


SOUL
CITY
AUDITION RECORD
BY THE TIME
I GET TO PHOENIX
(Jim Webb)
(From the Soul City Album 'Searching For
The Dolphins' - SCS 92006)
Rivers Music Co. BMI
3:10
(:11 Intro Time)
775
SCR-775-B
Produced by:
Johnny Rivers
AL WILSON
A PRODUCT OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA


ATLANTIC
45 R.P.M.
45-2538
INSTRUMENTAL
Pub., Cotillion,
B M I
Time: 2.17
A-14693-PL
THE BLUE BULL
(Arif Mardin-Tom Dowd)
ARIF MARDIN & HIS ORCHESTRA
Arr. by Arif Mardin
Produced by Tom Dowd
Atlantic Record Sales, 1841 Broadway, New York, N. Y.


ATLANTIC
45 R.P.M.
45-2538
INSTRUMENTAL
Pub., Famous,
ASCAP
Time: 3:09
A-14694-PL
LULLABY FROM ROSEMARY'S BABY
(Christopher Komeda)
From The Paramount Picture "Rosemary's Baby"
ARIF MARDIN & HIS ORCHESTRA
Arr. by Arif Mardin
Produced by Tom Dowd
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


"THEME FROM THE GODFATHER II"
(Nino Rota)
Famous Music Corp. ASCAP Time 3:21
CADET®
CA 5708
(CA 3937E)
STEREO
℗ 1975 GRT CORP.
SONNY STITT
Arranged by Alfred Ellis
Produced by Esmond Edwards
for GRT Corporation
A GRT RECORD GROUP CO. DIV. OF GRT CORP.


"OCHO RIOS"
(Esmond Edwards)
Discus Music/
Heavy Music
BMI
Time 4:30
CADET
CA 5708
(CA 3915)
STEREO
℗1975
GRT CORP.
SONNY STITT
Arranged by Alfred Ellis
Produced by Esmond Edwards
for GRT Corporation
A GRT RECORD GROUP CO. DIV. OF GRT CORP.




KERR
RECORDS DIV.

AR-6048-A

Wesaline Music
Lori Joy Music
Sound Ideas Pub.
BMI
3:00
SHORT VERSION

45 RPM
**STEREO**
Arranged by
Bert Keyes

# ALL WE NEED (Is Another Chance)

(George Kerr)

## THE ESCORTS

Produced by George Kerr
for George Kerr Productions
℗ 1973 Alithia Records, Ltd.

MFG. BY ALITHIA RECORDS LTD., N. BERGEN, N.J.




KERR
RECORDS DIV.

AR-6048-B

Wesaline Music
Lori Joy Music
Sound Ideas Pub.
BMI

4:00
LONG VERSION

45 RPM
STEREO
Arranged by
Bert Keyes

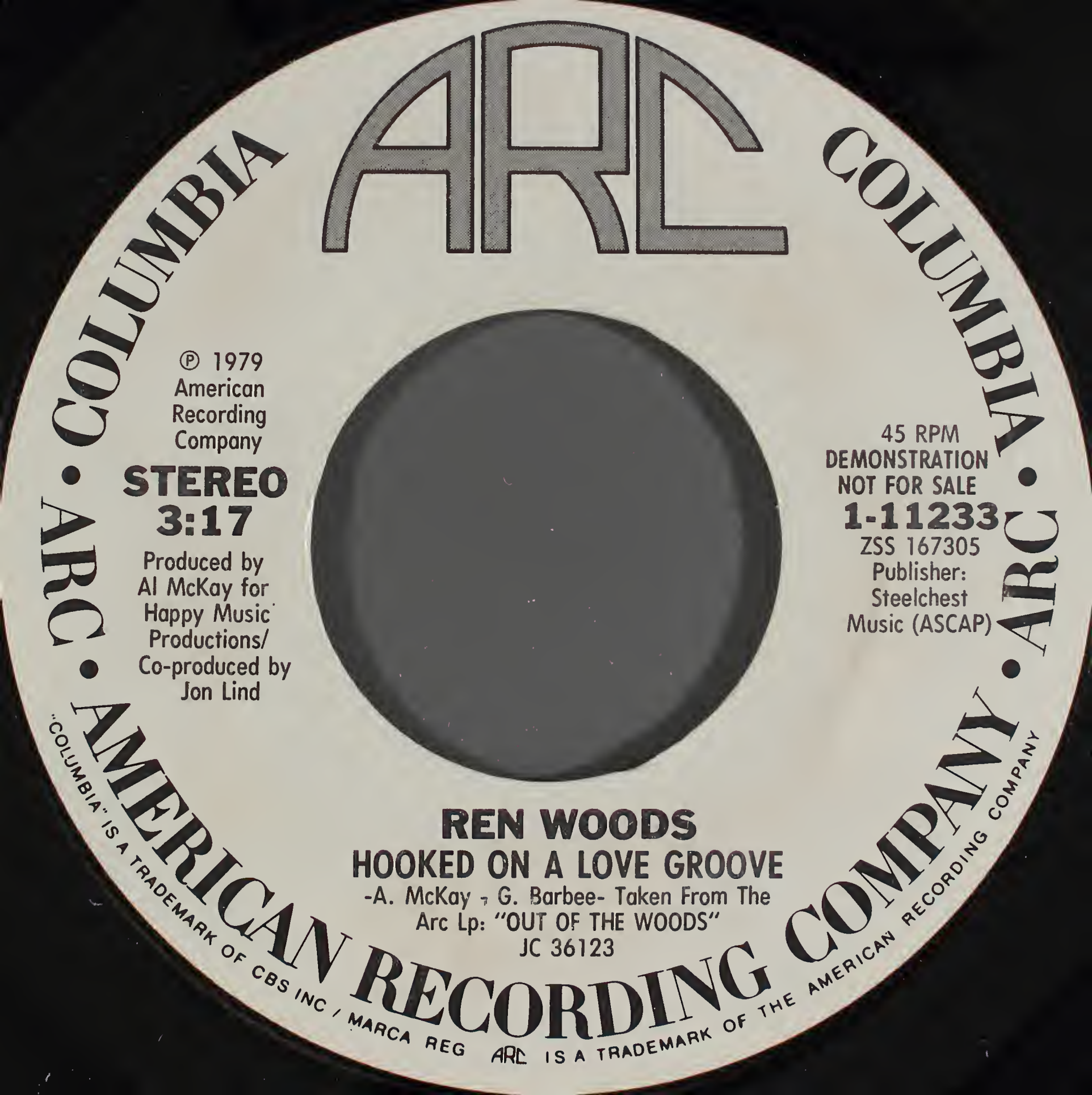
# ALL WE NEED (Is Another Chance)

(George Kerr)

## THE ESCORTS

Produced by George Kerr
for George Kerr Productions
℗ 1973 Alithia Records, Ltd.

MFG. BY ALITHIA RECORDS LTD., N. BERGEN, N.J.


ARC
COLUMBIA • ARC • COLUMBIA • ARC • COLUMBIA • ARC •

# THE GREATEST PERFORMANCE OF MY LIFE

(S.Anderle-R.E.Allen)

STEREO



Capitol®

Larry Spier, Inc. ASCAP

Intro.-:06

Tota)-3:19

**3212**

(S45-77356)

Arranged & Conducted by James Mack

(From the LP "KALEIDOSCOPE" ST-852)

**NANCY WILSON**

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ℗ Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

# EVERYONE KNOWS

(Reuben Brown)

STEREO

Capitol®

Nansong
Music
BMI

Intro.-:12
Total-2:20

**3212**

(S45-77359)
Arranged &
Conducted by
James Mack

(From the LP
"KALEIDOSCOPE"
ST-852)

## NANCY WILSON

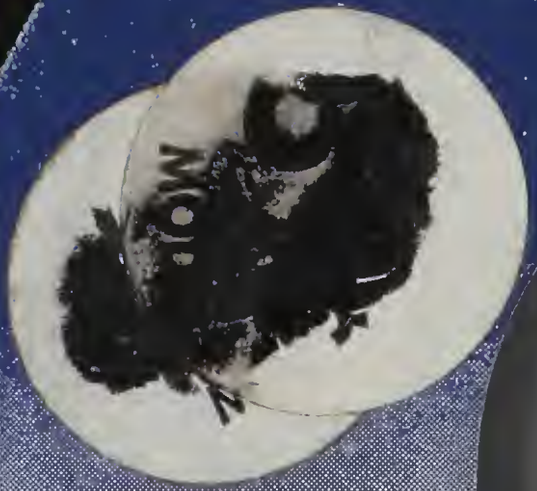
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


CADET
©
Third Story Mus./
Coconut Grove
Mus., BMI 2:55
Produced for
Ramsel Rec. by
Charles Stepney,
Richard Evans &
Ramsey Lewis
5668
18446
Arranged By
Charles Stepney
Recorded In
CONCEPT 12
Playable Stereo
& Mono
PLUG SIDE
DJ COPY
EVERYBODY'S TALKIN'
(From U. A. film "Midnight Cowboy")
(Fred Neil)
RAMSEY LEWIS
(From Cadet LPS-836
"The Piano Player")
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET
©
5668
18207
Arranged By
Charles Stepney
Recorded In
CONCEPT 12
Playable Stereo
& Mono
Ramsel Pub.,
BMI 2:53
Produced for
Ramsel Rec. by
Charles Stepney,
Richard Evans &
Ramsey Lewis
DJ COPY
THE LOVE I FEEL FOR YOU
(Cleveland Eaton, II)
RAMSEY LEWIS
(From Cadet LPS-836
"The Piano Player")
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET
Maclen Music
Inc. (BMI)
(14272-S)
5525
Time 2:58
A HARD DAY'S NIGHT
From Cadet LP-761 "Hang On Ramsey!"
(Lennon - McCartney)
RAMSEY LEWIS TRIO
Prod. by Esmond Edwards
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CADET



Ramsel Publishing
Co. (BMI)
(14298)

5525
Time 3:30

# 'TOUT A DOUBT

(Lewis - Edwards)

## RAMSEY LEWIS TRIO

Prod. by Esmond Edwards

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616




**PROMOTIONAL COPY NOT FOR SALE**

Al Gallico Music Corp./ Turtle Music Corp. (BMI)
Intro Time: :16
Total Time: 3:37

Arranged by Al Capps

**MONO**
**TC-2387**
(M-2387-AM)

PRODUCED BY TED GLASSER
FOR
TED GLASSER PRODUCTIONS
ASSOCIATE PRODUCER:
NORMAN SALLITT

# TAKE IT LIKE A WOMAN

(Norman Sallitt)

## MARY WELCH

℗1978 20TH CENTURY-FOX RECORD CORPORATION

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**PROMOTIONAL COPY NOT FOR SALE**

Al Gallico Music Corp./ Turtle Music Corp. (BMI)
Intro Time: :16
Total Time: 3:37
Arranged by Al Capps

**STEREO**
**TC-2387**
(M-2387-AS)

PRODUCED BY TED GLASSER FOR TED GLASSER PRODUCTIONS
ASSOCIATE PRODUCER: NORMAN SALLITT

# TAKE IT LIKE A WOMAN

(Norman Sallitt)

## MARY WELCH

℗1978 20TH CENTURY-FOX RECORD CORPORATION

©1977 20TH CENTURY-FOX RECORD CORPORATION, 8544 SUNSET BLVD., LOS ANGELES, CA. 90069


ATLANTIC
45 R.P.M.
45-2006
A-2234
INSTRUMENTAL
Pub., Progressive, BMI
Time: 1:52
B5
ROCKHOUSE
(Ray Charles)
RAY CHARLES and his Orchestra
PART 1


ATLANTIC
45 RPM
A-2235
45-2006
INSTRUMENTAL
Pub., Progressive, BMI
Time: 1:58
ROCKHOUSE
(Ray Charles)
RAY CHARLES and his Orchestra
PART 2


COLUMBIA
® "Co
Marcas Reg. Printed in U. S. A.
RADIO
STATION COPY
Publisher:
Fred Raphael
Music, Inc. (ASCAP)
TIME: 2:53
45 RPM
4-41798
JZSP 51475
INHERIT THE WIND
- A. Stillman - E. Gold -
LESLIE UGGAMS
Arranged and conducted by
Glenn Osser


COLUMBIA
® "Columbia", Marca Reg. Printed in U. S. A.
RADIO
STATION COPY
Publisher:
Chappell & Co.,
Inc. (ASCAP)
TIME: 2:37
45 RPM
4-41798
JZSP 51476
LOVE IS LIKE A VIOLIN
- J. Kennedy - M. LaParcerie -
LESLIE UGGAMS
Arranged and conducted by
Glenn Osser


PARKWAY
RECORDS
Grand Canyon
Music Inc.-BMI
Time; 2:28
A Feldman-
Goldstein-
Gottehrer Prod.
(AT THE)
DISCOTHEQUE
(Feldman-Goldstein-Gottehrer)
CHUBBY CHECKER
P-949-B
© 1962 CAMEO-PARKWAY RECORDS, INC.


ATLANTIC
45 R.P.M.
45-2413
VOCAL
Pub., Meager, BMI
Time: 2:05
A-12009 SP
PLUG SIDE
ONLY ALL THE TIME
(Ray Fox-J. J. Jackson)
BARBARA LEWIS
Arr. by Bob Gallo
Produced by Bob Gallo & Ollie McLaughlin
Atlantic Record Sales, 1841 Broadway, New York, N. Y.


ATLANTIC
45 R P M
45-2413
VOCAL
Pub., T.M.,
BMI
Time: 2:25
A-12450 SP
FOOL, FOOL, FOOL
(LOOK IN THE MIRROR)
(Rudy Clark)
BARBARA LEWIS
Arr. by Bob Gallo
Produced by Bob Gallo &
Ollie McLaughlin
Atlantic Record Sales, 1841 Broadway, New York, N.Y.

# MAR-VEL

Hits of Tomorrow
BMI
Time 1:43

MV-GL-X007 M
Prod. by
Al Hager
in Nashville

## YOU ARE ALL I WANT

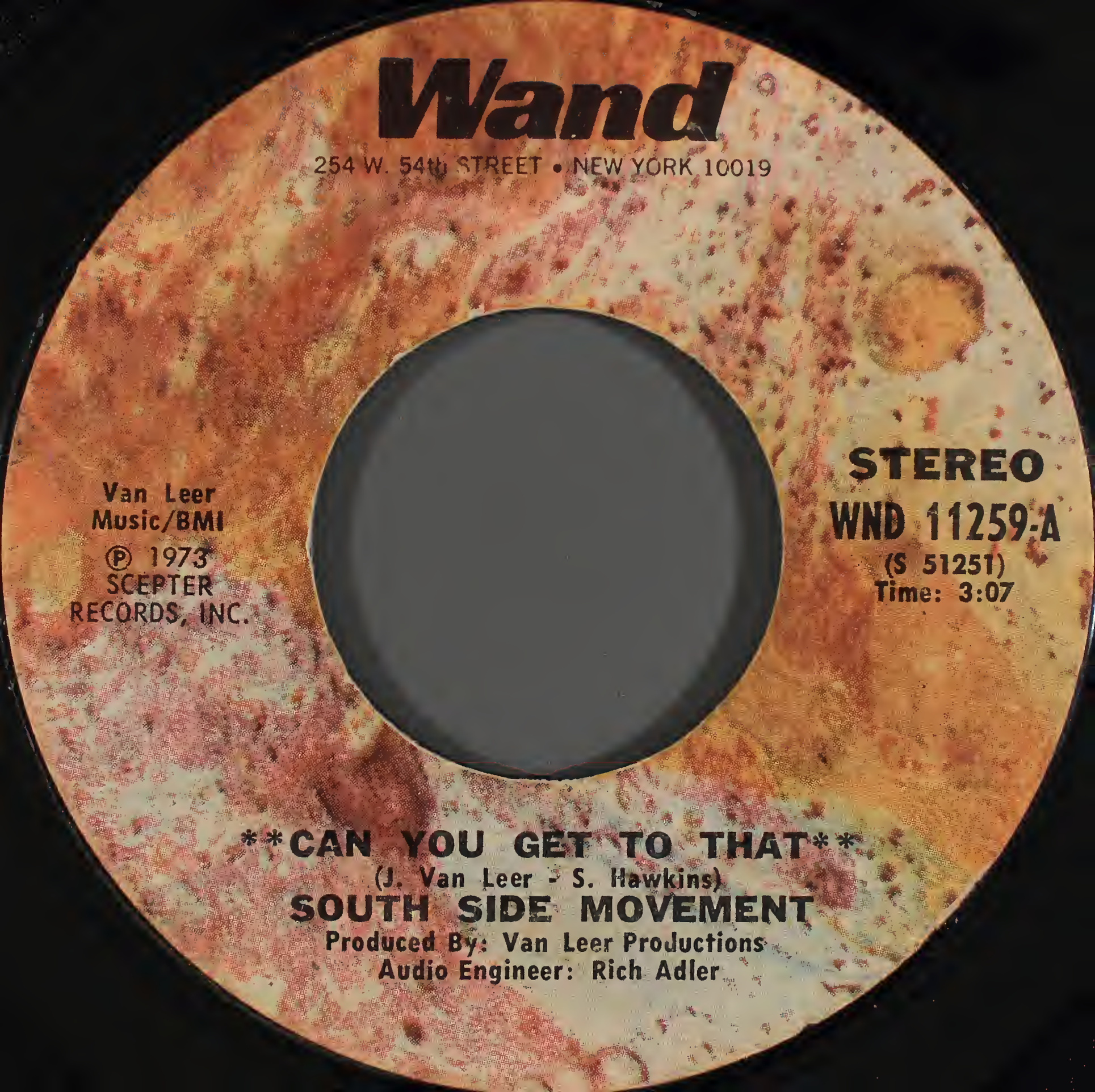
(Art Reda - Mildred Dvorak)

## ROY BIGGS

## X007

TRADE MARK FILED 1958, U.S. PAT. OFF. BY MAR-VEL RECORDS, P.O. BOX 841, HAMMOND, IND.


MAR-VEL
Hits of Tomorrow
BMI
Time 2:14
MV-GE-X007
Prod by
Al Hager
in Nashville
REEL
(Art Reda - Mildred Dvorak)
ROY BIGGS
X007
TRADE MARK FILED 1958, U.S. PAT. OFF. BY MAR-VEL RECORDS, P.O. BOX 841, HAMMOND, IND.


Wand
254 W. 54th STREET • NEW YORK 10019
Van Leer
Music/BMI
℗ 1973
SCEPTER
RECORDS, INC.
STEREO
WND 11259-A
(S 51251)
Time: 3:07
**CAN YOU GET TO THAT**
(J. Van Leer - S. Hawkins)
SOUTH SIDE MOVEMENT
Produced By: Van Leer Productions
Audio Engineer: Rich Adler


Wand
254 W. 54th STREET • NEW YORK 10019
STEREO
WND 11259-B
(S 51248)
Time: 3:18
Van Leer
Music/BMI
℗ 1973
SCEPTER
RECORDS, INC.
MUD WIND
(J. Van Leer - S. Hawkins)
SOUTH SIDE MOVEMENT
Produced By: Van Leer Productions
Audio Engineer: Rich Adler


Josie
Record No.
45-971
(Joz 575)
TIME:2:45
VOCAL WITH
INSTRU. ACCOMP.
Benell Mus.
Corp.-
Bold Lad Mus.-
Cape Ann Mus.
BMI
I WON'T BE AROUND
(E. Billups)
EDDIE BILLUPS
Produced by Wendell Parker

# LION
## RECORDS, INC.
## PROMOTION RECORD



Pub:
Criterion
Music Corp.
(ASCAP)

L-100-A
Time 2:32

NOV 2 1963

# DEVIL IN A MANS DISGUISE
(Klingenstein-Duran)

## JILLA WEBB
Arr. & Cond. by
Russ Garcia

# LION
## RECORDS, INC.
## PROMOTION RECORD

Pub:
Witmark
(ASCAP)



L-100-B
Time 2:38

# AM I BLUE
(Clarke-Akst)

## JILLA WEBB
**Arr. & Cond. by**
**Russ Garcia**


EARL FOREST
THE DUCK
(Forest-Caple-Malone)
Promotional
Record
•
Not For Sale
DUKE
Lion Publ. Co. - UV 7129
BMI - 2:10
363 • 45 RPM

EARL FOREST

# THE CROWN

(Forest-Malone)



Promotional Record

•

Not For Sale

DUKE

Lion Publ. Co. - UV 7130

BMI - 2:18

363 • 45 RPM


45 RPM
ATCO
RECORDS
VOCAL
656-8832
45-6356
Pub., Walden, ASCAP
Time: 2:35
MONEY HONEY
(Stone)
THE COASTERS
Arr. & Cond. by Bert Keyes
Division of ATLANTIC RECORDS, New York, N. Y.


45 RPM
ATCO
RECORDS
45-6356
VOCAL
65C-8833
Pub., Baby Monica-
Flomar, BMI
Time: 2:53
"1966"
LET'S GO GET STONED
(Simpson - Ashford - Armstead)
THE COASTERS
Arr. & Cond. by Bert Keyes
Division of ATLANTIC RECORDS, New York, N.Y.


ANDERSON
RECORDS
A 1001
45 RPM
Time 2:09
E. H Morris
A
One Million B.C
Production
KALAMAZOO KAZOO
(Bill Courtney)
THE AZU-KOO KAZOO BAND


ANDERSON
RECORDS
A-100
45 RPM
Time: 2:12
E. H. Morris
A
One Million B.C.
Production
KENNY KAZOO
(Bill Courtney)
THE AZU-KOO KAZOO BAND


WAFFLE
RECORDS
"SIDE A"
Producer:
Jerry Buckner
Exec. Producer:
Mary Welch
Rogers
U-36401M
Time: 4:07
"I LIKE WHAT I SEE AT THE WAFFLE HOUSE"
(Jerry Buckner)
JASON BOWEN
P.O. 6450 Norcross, GA. 30091


WAFFLE
RECORDS
"SIDE B"
Producer:
Jerry Buckner
Exec. Producer:
Mary Welch
Rogers
U-36401M
Time: 2:58
"THERE'S 844,739 WAYS TO EAT A
HAMBURGER AT WAFFLE HOUSE"
(Jerry Buckner)
BILLY DEE
P.O. 6450 Norcross, GA. 30091

WAFFLE

RECORDS

**SIDE A**

Producer:
Jerry Buckner
Executive Producer:
Mary Welch Rogers



U-31837M
2:38

## "WE'RE GONNA PUSH"

(Jerry Buckner)

## GARY GARCIA

P. O. 6450 Norcross, GA. 30091

WAFFLE

RECORDS



**SIDE B**

Producer:
Jerry Buckner
Executive Producer:
Mary Welch Rogers

**U-31837M**
**3:37**

## "WHAT CAN WE DO"

(Jerry Buckner)

## WALTER CARTER JR.

P. O. 6450 Norcross, GA. 30091

eskimo recordings

SELECTED BY THE GLIMMER TWINS



# SERIE NOIRE 2 DARK POP AND NEW BEAT

A1 MR. FINGERS:I'M STRONG (INSTR.) / A2 CRASH COURSE IN SCIENCE:FLYING TURNS / A3 ADONIS:NO WAY BACK
B1 P.I.L.:DEATH DISCO (MEGGA MIX) / B2 SAVAGE PROGRESS:MY HEART BEGINS TO BEAT / C1 EASY GOING:FEAR
C2 RHEINGOLD:DREIKLANGSDIMENSIONEN / C3 THE NICK STRAKER BAND:STRAIGHT AHEAD (INSTR. REPRISE)
D1 DIE WARZAU:STRIKE TO THE BODY (LIL LOUIS' BODY BLOW MIX) / D2 GREEN FRIDGE MUSIC:DA BEST



eskimo recordings

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SERIE NOIRE 2 EN BEAT SELECTED BY THE GLIMMER TWINS

## DIMITRI FROM PARIS

# SACRE FRANCAIS

A 1. ZULU B-BOY JAM (6.27) 2. BOB SINCLAIR PARADISE MIX EDIT (5.34)

B 1. READY MADE HAPPY CHARM FOOL MIX (5.29) 2. FULL LENGTH VERSION (4.53) 3. RADIO EDIT (3.32)

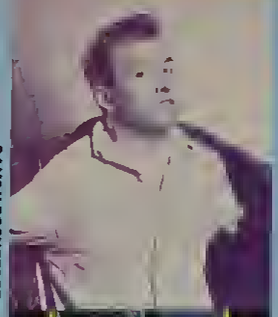
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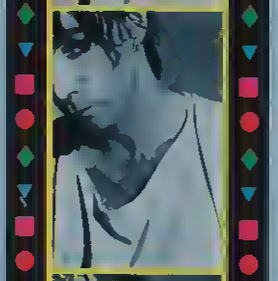
# SACRE FRANCAIS

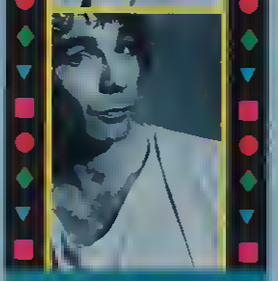
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URBAN
HOUSE
DEEP
GARAGE
TECHNO











DAMON ROCKEFORT

CHARM

POZITIV NOIZE

# side one

I FEEL FINE
**POZITIV NOIZE**
Produced by Martin Freeland
Mixed by Martin Freeland & Tom Frederikse
Vocals by Dawn Rothercott & Michael McLeod

ETHOCHELADIC
**FUNKACIOIC featuring Captain Ping**
Produced and Mixed by Martin Freeland & Mike Morrison

SET ON BOARD (LOVE TRAIN)
**PHOENIX**
Produced and Mixed by Damon Rochefort & Tom Frederikse

PHANTASTIC VOYAGE (TECHNO MIX)
**CHARM**
Produced by Pozitiv Noize Pete Maben & Mark Teverson
Mixed by Pete Maben & Mark Teverson

# side two

SOMETHING SPECIAL
**DAMON ROCHEFORT**
Produced by Damon Rochefort
Arranged and Mixed by Damon Rochefort & Tom Frederikse
Vocals by Sharon Dee Clarke

WHERE'S THE PARTY
**FREELAND & MORRISON**
Produced and Mixed by Freeland & Morrison

IT'S ALL IN YOUR MIND
**POZITIV NOIZE**
Produced and Mixed by Martin Freeland
Vocals by Larry Love

DON'T BELIEVE THE HYPE Exclusive Urban House Remix
**MISTA E**
Produced and Mixed by Martin Freeland, Tom Frederikse and Damon Rochefort
Featuring The Awakening



FUNKACIDIC


D R C Productions wish to thank the following: John Williams, Dave Pearce, Ian Grenfell, Ian "Wild Thing" Moss, Ann Matura, Chris Butler's hair, Steve Payne and Penny Caplowe

Special thanks to all the D J 's who supported us on our first album especially Jeff Young, Pete Tong, Stu Allen, Chris Buckley, Craig Strang, Martin Collins, Jazzy M, Dana, Chris Forbes, Ann Nightingale, Bruno Brookes and also a special mention to the D-M-C gang (Tony and Christine Prince, Dave Seaman, The Three Johns (Soundtrain, Mayan, Cecchini), Ralph Tee and Susan McLintock and we all look forward to the next catering exhibition in Dusseldorf

Extra special thanks to Dawn Nethercott, Sharon Dee Clarke, Larry Love, Captain Ping and Michael McLeod

All tracks engineered by Tom Frederikse except "Phantastic Voyage" engineered by Pete Maben Assistent engineers John Moan and Andy Baker, Tape Op Calum Ross

GRC

Personal thanks to The Golden Girls (Rose, Sophia, Dorothy and Blanche) and to my own Golden Girls Lauren and Helen

Damon

197 Wardour Street, W1

Directors: Mike Morrison, Mark Teverson, Damon Rochefort

Direct Art GREEN INK



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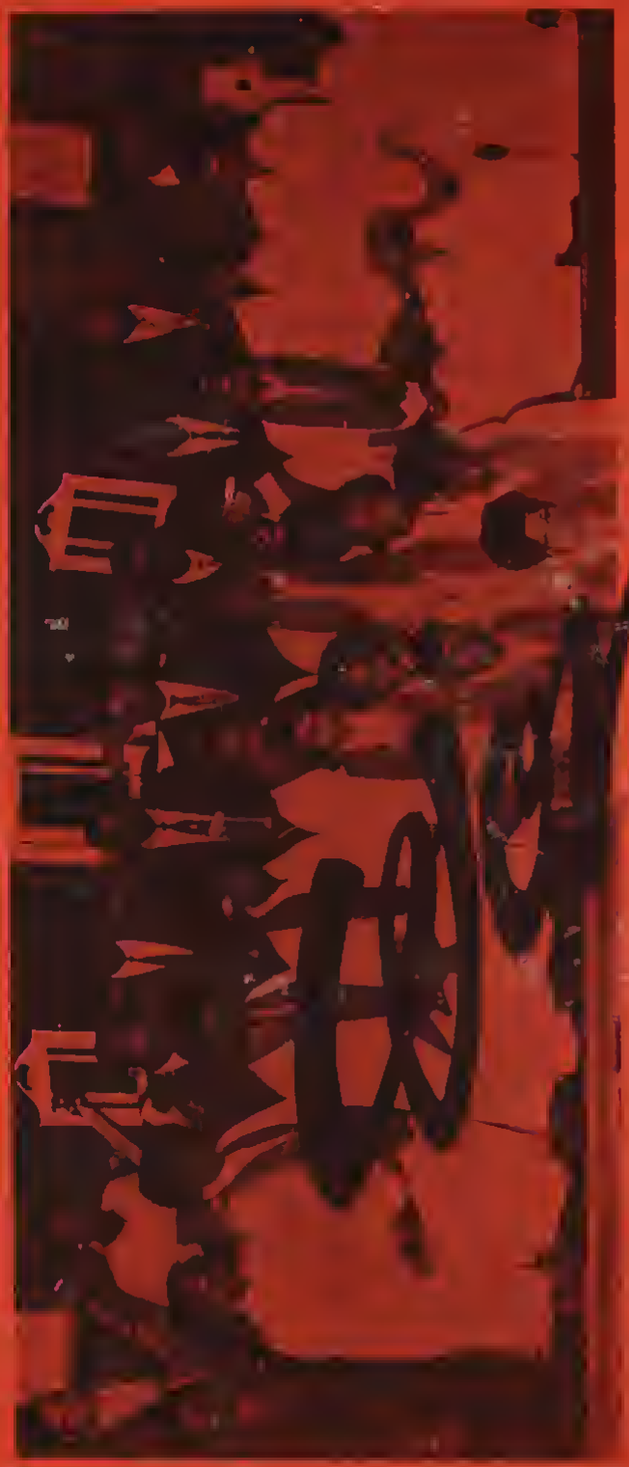
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# derful



# INTRODUCING

# SHILOH PENTECOSTAL CHURCH CHOIR



SIDE A

| | | |
|---|---|---|
| 1. | WONDERFUL | 3:03 |
| 2. | GOD'S GREATEST MIRACLE | 2:32 |
| 3. | IT'S NO SECRET | 2:37 |
| 4. | WORKING ON A BUILDING | 3:40 |
| 5. | THE TEN COMMANDMENTS | 3:00 |

SIDE B

| | | |
|---|---|---|
| 1. | THINK ABOUT IT | 3:35 |
| 2. | WALK WITH THE LORD | 3:45 |
| 3. | WHY NOT BE THANKFUL | 2:47 |
| 4. | I MET A MAN | 5:00 |
| 5. | LORD MAKE ME THINE | 3:50 |

IN THIS ALBUM WE HAVE BROUGHT FORTH A GROUP OF VOICES BLENDED IN SPIRITUAL SONG. WE THINK THIS IS A MILESTONE IN THE GOSPEL FIELD THIS FRESH AND COMPARATIVELY NEW GROUP IS GIFTED IN SONG AND MUSICAL ABILITY.

WE THINK THIS ALBUM WILL BRING BACK TO THE PUBLIC HONEST TO GOODNESS GOOD SINGING

THIS UNIQUE CHOIR CONSISTS OF THIRTY-FIVE VOICES AND A SELF-CONTAINED BAND. THEY WRITE, ARRANGE AND PRODUCE MOST OF THEIR SELECTIONS

THE CHOIR IS PART OF THE CONGREGATION OF THE SHILOH PENTECOSTAL CHURCH, LOCATED IN SOMERVILLE, N. J.

THEIR PASTOR IS THE REV MRS. ADELINE HARLEY..THE DIRECTORS ARE MRS. PATRICIA WEBSTER..AND MRS. BARBARA GERRELL

OUTSTANDING SOLOISTS ARE TOO NUMEROUS TO MENTION

WE THINK THIS ALBUM HAS A MESSAGE FOR ALL PEOPLE, ESPECIALLY TODAY WHEN OUR WORLD IS SO TROUBLED.

GOD IS IN THIS CHURCH..LISTEN .. THINK ABOUT IT.

PRODUCER - JOHN BENNINGS

Musicians:

Piano - Denvil Harley, Jr

Bass - John Schenck

Drums - Richard Harley

Organ - Herbert Gerrell

Guitar & Bass - Claytan Walker

Featured Vocalists.

Sidney Webster

Sharon Harley

Mitzie Schenck

Denvil Harley, Jr.

Denise Harley

Mary Brown

**GOD IS LOVE RECORD MANUFACTURER**

626 Riverside Drive

New York, N. Y 10031

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# LOS CHALCHALEROS

con ALAIN DEBRAY y su Orquesta



RCA VICTOR

MUSICA ARGENTINA

# LOS CHALCHALEROS

con

# ALAIN DEBRAY

y su Orquesta





**LADO 1**

1. LA NOCHERA - Zamba - (J. Dávalos-E. Cabeza)
   LUNA TUCUMANA - Zamba - (A. Yupanqui) - 3:54
2. YO VENDO UNOS OJOS NEGROS - Tonada - 2:31 (Tonada Popular Chilena)
3. LOPEZ PEREYRA - Zamba - (A. Cresceri)
   ZAMBA DEL CHALCHALERO - Zamba - (Los Chalchaleros-J. Dávalos) - 4:03
4. PAISAJE DE CATAMARCA - Zamba - (Polo Giménez)
   ZAMBA DEL GRILLO - Zamba - (A. Yupanqui) - 4:00
5. DE MI ESPERANZA - Zamba - (Luis Morales)
   JAMAS - Zamba - (J. C. Speciali) - 4:00
6. MERCEDITAS - Chamamé - 3:10 (Ramón Sixto Ríos)

**LADO 2**

1. LOS 60 GRANADEROS - Cueca - 3:02 (Hilario Cuadros)
2. MAMA VIEJA - Zamba - (L. Bayardo-J. Larenza)
   ANGELICA - Zamba - (Roberto Cambaré) - 4:05
3. EL ARRIERO - Canción - 4:00 (A. Yupanqui)
4. LLORARE - Zamba Popular Salteña - (G. Leguizamón)
   SAPO CANCIONERO - Zamba - (Alejandro Flores) - 3:45
5. A USTEDES - Canción - 2:10 (J. C. Saravia)
6. EL HUMAHUAQUEÑO - Carnavalito - 4:10 (E. Zaldívar hija)

RCA
05(0131)01678
VICTOR

FABRICADO POR
Sonolux

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Un encuentro en la calle, al saludo cordial y afectuoso de Horacio Malvicino y una pregunta al aire: "Cuándo grabamos juntos". Esto que propuso Alain Debray, un día de noviembre del año 1978, hoy lo pueda escuchar usted y comprobar que el cariño y respeto por la musica que sentimos todos los que estuvimos en este disco, se mantiene intacto.

Juan Carlos Saravia
Noviembre 1979

(P) 1979 EL DISCO ES CULTURA




LP-1421 / STEREO

Muestra 81 81

# TEMPO 74



LADO A

1.- SUEÑOS DE MI VIEJO (4:22)
(Tony Archilla) ED. PERFO
2.- NO TE CONOZCO (2:55)
(Tony Archilla) ED. PERFO
3.- EL PIE (3:50)
(Roberto Anglero)
4.- QUE BONITO SERIA (4:27)
(Richard Rodriguez) ED. PERFO
5.- YO SOY TU FELICIDAD (3:15)
(Tony Archilla) ED. PERFO

LADO B

1.- ESE ALGUIEN QUE SE LLAMA YO (4.52)
(Tony Archilla) ED PERFO
2.- CUANDO TU NO ESTAS (3:05)
(Noel Estrada)
3.- PA LA MONTAÑA (3:50)
(Rafy Toro) ED. PERFO
4.- QUE SE VAYA (3:50)
(D.R.)
5.- CORAZON DE CRISTAL (3:15)
(E. Pessino)

MUSICOS:

ROBERTO TORRES— Director, Bajo
RICHARD RODRIGUEZ— Piano
RAUL ROSARIO— Bongó
FRANK LOPEZ— Conga
ROBERTO RUIZ— Timbal y Batería
OAVID MUÑOZ— Tenor Sax
EDGARDO NEGRON— Trompeta
IVAN GUTIERREZ— Trompeta
JOSE MANUEL ROSARIO— Trombón
TONY ARCHILLA— Cantante
PAPO ROSARIO— Cantante

CREDITOS: CORO— Tony Archilla
Yayo El Indio
Jesús (Bolita) Gómez
José M. Rosario
José A. Milan

ARREGLOS: Louis García — 1A, 1B, 4B
Mandy Vizoso — 2A, 5A, 2B
Richard Rodriguez — 4A
Angel Pajais Torres — 3A, 3B

Dirección Musical— MANDY VIZOSO
Grabación— MASTERPIECE RECORDING STUDIO de P.R.
Mezcla— MANDY VIZOSO
Fotos— CANDIDO ORTIZ
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Performance RECOROS
℗ 1979
LP-1421 / STEREO

Columbia
Stereo
C 30223

# RONNIE DYSON
## (IF YOU LET ME MAKE LOVE TO YOU THEN) WHY CAN'T I TOUCH YOU?



BAND OF GOLD
BRIDGE OVER TROUBLED WATER
I DON'T WANNA CRY
FEVER
A TOUCH OF BABY
EMMIE
I JUST CAN'T HELP BELIEVIN'
DO WHAT YOUR HEART TELLS YOU TO DO
MAKE IT WITH YOU
SHE'S GONE
WHY CAN'T I TOUCH YOU?

Columbia C 30223

RONNIE DYSON
(If You Let Me Make Love To You Then)
WHY CAN'T I TOUCH YOU?
Produced by Billy Jackson

Arranged & Conducted by Jimmy Wisner
*Arranged & Conducted by
Jimmy Wisner & Ellen Starr
**Arranged & Conducted by Tommy Ball
Sound Supervision, Warren Vincent
Engineering: Stan Tonkel & Stan Wales

*From the producer's viewpoint:*
"If Ronnie ever unleashes all his God-given talent. . . ." "For one so young to be so talented. . . ." "Aretha has it, Otis had it, Ray has it, The Beatles have it, you can go on all day, Ronnie has it also. . . ." "He sings, swings, and brings it to you, ready or not. . . ." "You owe it to yourself to catch his performance. . . ."

All these superlatives are described by the great musicians and background vocalists you hear performing on the album. What a defensive position to be placed in. "If you handle this kid right, you have a superstar. . . ." "Find the right combination and you will create a monster. . . ." "Just lead him to a piano. . . ." "Wow!"

This producer was called into John Hammond's office to audition Ronnie. John, who had discovered and signed such great artists as Aretha, Dylan, Donovan, and Benny Goodman, and has been so instrumental in the career of many of our great jazz and pop artists of this decade, has done it again.

Ronnie Dyson is an artist. His natural ability, coupled with ageless experience, will place him among the new faces of the next decade. There is not too much I can say about him that hasn't been said before or that you won't hear once you set the needle down on this album. Ronnie is the artist's artist, and I am glad to be associated with him. —Billy Jackson

Side 1
I DON'T WANNA CRY (BMI)
EMMIE (BMI)
A TOUCH OF BABY (BMI)
I JUST CAN'T HELP BELIEVIN' (BMI)
SHE'S GONE (ASCAP)
BAND OF GOLD (BMI)

Side 2
(If You Let Me Make Love To You Then) WHY CAN'T I TOUCH YOU?* (A[illegible])
MAKE IT WITH YOU (BMI)
FEVER** (BMI)
DO WHAT YOUR HEART TELLS YOU TO DO (ASCAP)
BRIDGE OVER TROUBLED WATER[illegible]

Life is stranger than fiction . . . and show business is stranger than life. For example, Ronnie Dyson sang *Aquarius* in the smash musical "Hair" (a song especially written for him)—he did not record it, and of course, he did not have the hit recording.

Along came another hit show, "Salvation," with more good music Ronnie took a song from that show, *Why Can't I Touch You?*, and the rest is history.

Ronnie's musical talent is so broad, you'll find songs for everyone in this album. Simon & Garfunkel's *Bridge Over Troubled Water* takes on a complete new feeling, reflecting Ronnie's gospel background. *Emmie* is a song written by Laura Nyro, one of the great contemporary writers. The album contains current hits such as *Band of Gold*, *I Just Can't Help Believin'*, and *Make It With You*. To round out the music, you should remember *I Don't Wanna Cry* and the classic *Fever*.

Ronnie treats the new songs in this album, *She's Gone*, *Do What Your Heart Tells You To Do* and *A Touch Of Baby*, his own way and makes them instant hits.

Ronnie is only 19 years old. He was born in Washington, D.C., moved to Brooklyn, New York, when he was one, and has lived there ever since. He still sings in his church choir (tours, too).

A whole lot of talent in this album. Listen and become part of the beginning of Ronnie Dyson. —Don DeVito

Thanks to all the fine musicians and singers for doing their thing so well.

WAWA, WNOV—Milwaukee
WGPR-FM, WCHD-FM, WCHB, WJLB, WKNR, CKLW—Detroit

These stations were the beginning of the Ronnie Dyson explosion.—Granny White, Jim Green, Russ Yarge

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51 W. 52 Street, New York, N.Y./ ® "Columbia" Marcas Reg. Printed in U.S.A./ Columbia s[illegible] records can be played on today's mo[illegible] players with excellent results. They [illegible] as mono records played on the st[illegible] yet will reveal full stereo sound [illegible] on stereo record players.


BRIAN FRIEL
ASHES & MATCHSTICKS
STEREO
PVE 12113
PYE
RECORDS

# ASHES & MATCHSTICKS
## BRIAN FRIEL

SIDE 1
FOLK NERO . . . 3:22
(BRIAN FRIEL/MARK LONDON)
SWEET VINICOMRE STREET . . . 3:11
(BRIAN FRIEL)
GROWING STSONGER . . . 3:06
(BRIAN FRIEL/MIKE CLIFFORD/
MARK LONDON)
CIRCLES . . . 3:36
(BRIAN FRIEL)
ASNES AND MATCNSTICKS . . . 2:56
(BRIAN FSIEL)

SIDE 2
ROLL THAT TRAIN . . . 2:59
(SRIAN FRIEL)
THE LEAST I COULD DO . . . 4:23
(RRIAN FRIEL)
FAT CITY . . . 3:42
(RRIAN FRIEL)
SALAD GREEN GERALDINE . . . 3:58
(BRIAN FRIEL)
SAN FRANCISCO STREETCAR FIRE . . . 3:22
(BRIAN FRIEL)

PRODUCED BY MARK LONDON
FOR NAPPY OYSTER LTD.
A PRODUCT OF PYE RECOSDS LIMITED




MUSICIANS:
ELECTRIC GUITARS:
COLIN PINCOTT, MICK DEVONPORT
(COURTESY OF A&M RECORDS)
TIM RENWICK
(COURTESY OF ISLAND RECORDS)
ACOUSTIC GUITARS: ANDY ROBERTS,
RSIAN FRIEL, ARTHUR RODMAN
KEYBOARDS: ZOOT MONEY
RASS: DE LISLE HARPER
DRUMS: PAUL FRANCIS
ARP SYNTHESIZER: CRAIG PRUESS
RACKUP VOCALS:
BILLY LAWRIE, PAUL VIGRASS

ART DIRECTION: DAVID KRIEGER
PHOTOGRAPHY: JEAN-MARIE GUYAUX

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3 WEST 57TH. STREET
NEW YORK, N.Y. 10019

STEREO PYE 12113

PYE RECORDS

LP-3395
VOCAL
FEMALE

MONAURAL

DLP 25839

# Rita Moss-Superb

ACCOMPANIED BY MARTY PAICH



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PARAMOUNT PICTURES CORPORATION

ULTRA HIGH FIDELITY

Soft small voice mostly emotional styling
Has a style all her own
PROPERTY OF WPEP
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LP-3395

STEREOPHONIC DLP 25839
MONOPHONIC OLP 3839
Dot®

# Rita Moss - Superb

## Accompanied by Marty Paich

*MARTY PAICH says*

Only once in a very great while does the opportunity come for me to arrange and conduct an album with a singer who is at once an exciting new talent and a polished performer. Even less often is such a person endowed with the unique sound and the amazing vocal range of a Rita Moss. Just this once, to be precise.

*He And I Alone*, a challenging song from the motion picture GRAND SLAM, opens the album and instantly establishes another facet of the Moss talent, namely, her emotional range. *Alfie*, which follows, was included despite the many recordings of it because of the way Rita styles this song to make it entirely her own. However many times you've heard it, you've never heard it like this before. The mood changes slightly with the bossa-nova rhythm of *Forget Yesterday*. I particularly enjoy the way Rita improvises without words over the ending. In *He's Too Far Above Me* Rita expresses most poignantly the sentiments of this lovely ballad from HALF A SIXPENCE, and when the next song comes up, *I Never Go There Anymore*, I can only wish for Rod McKuen that he'll be as happy with her reading of his lyrics as I am with her performance of my music. Closing Side One, *Love Is A Simple Thing* shows a large portion, although not the final limits, of Rita's four-octave range.

When you flip the record, you're in for a surprise. It may take a while for you to recognize, in this performance of *Who Will be With You*, the Jimmy Durante signature, complete with "Stop the music!" It was adapted and arranged from that comedic flag-waver by yours truly and Tom Mack, who wrote special lyrics to give substance to Rita's torchy rendition. Next comes the beautiful Henry Mancini theme, title song of the motion picture WAIT UNTIL DARK, and then *This Lonely Town*, one of two songs in this album by the very talented composer Howlett Smith. *Wake Up Heaven* is a brand new piece of material which starts down in the cello register and soars to a high and robust treble; it could have been written especially for Rita Moss. As far as my part in this project is concerned, I believe *Gloomy Sunday* offered the greatest opportunities for invention in orchestration. Rita makes the famous "suicide song" of the 1930's into a work of art, one which grows upon you and leaves you finally with the kind of exultation and joy which great artistry evokes, no matter what the subject matter. The album closes with another Howlett Smith tune, a tasty jazz waltz in which Rita switches from her somber mood to one of provocative invitation.

I can best sum up the entire experience of preparing and conducting this album by quoting its title: RITA MOSS—SUPERB. Please take Neal Hefti's good advice and you'll agree.

Marty Paich

*NEAL HEFTI says:*

RITA MOSS, the one of a kind, the Girl With The Flaxen Voice, has beguiled me since the first time I heard her sing. This unique facility of hers is as natural as breathing in and breathing out. Every time I hear her I'm captivated all over again and this album is another example why.

It only follows that her choice of the songs contained herein would be of the highest possible quality because of her impeccable taste. And what a perfect setting for that tastiness: the sensitive, imaginative arrangements of Marty Paich, whose scores match Rita's vocal interpretations nuance for nuance. Combine these elements and you have an album that is rightly named, "Superb."

Suggestion for an evening: invite some music lovers to your home, pour the right wine, put this LP on and watch what happens. I know because I did.

Neal Hefti

*side one*

| | | |
|---|---|---|
| HE AND I ALONE | 2:58 | (ASCAP) |
| ALFIE | 3:46 | (ASCAP) |
| FORGET YESTERDAY | 2:45 | (ASCAP) |
| HE'S TOO FAR ABOVE ME | 2:52 | (ASCAP) |
| I NEVER GO THERE ANY MORE | 3:07 | (ASCAP) |
| LOVE IS A SIMPLE THING | 2:38 | (ASCAP) |

*side two*

| | | |
|---|---|---|
| WHO WILL BE WITH YOU | 3:09 | (ASCAP) |
| WAIT UNTIL DARK | 2:45 | (ASCAP) |
| THIS LONELY TOWN | 3:05 | (BMI) |
| WAKE UP HEAVEN | 2:30 | (BMI) |
| GLOOMY SUNDAY | 4:29 | (ASCAP) |
| VISIT ME | 2:59 | (BMI) |

Arranged and conducted by MARTY PAICH
Produced by TOM MACK
Engineer. Eddie Brackett

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COLUMBIA



# *This Is* GENE STRIDEL

☐ On a June night at the Wayside Inn in West Springfield, Massachusetts I heard a singer with a three-octave range, perfect intonation, and a professionalism so complete that it seemed impossible that I was listening to an unknown. It was Gene Stridel, and it took me less than half a chorus to realize that Columbia was going to have to sign Gene; certainly the label could take still another great singer. ☐ The mystery of Gene's professionalism is that he was in the Air Force as a judo instructor for a longer time than he cares to remember, and incredible as it may sound, he accomplished his entire technique without any lessons and very little professional experience. It is years since I've heard any young singer get his teeth into a lyric as does Gene. ☐ This is his first album, and the backing of Marty Manning and the selection of material by Jim Fogelsong is nothing less than inspired. Everything is breaking now for Gene, and it won't be long before he's a star. —John Hammond

*Arranged and Conducted by Marty Manning*

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*Produced by Jim Foglesong*

**AFTER YOU'VE GONE**
**EVERY TIME IS THE FIRST TIME**
**THE SWEETEST SOUNDS** (From the Musical Production "No Strings")
**ONE MORE MOUNTAIN (One More River)**
**MY ROMANCE**
**IT'S YOU OR NO ONE**

**SOLITUDE**
**HOW BLUE THE NIGHT**
**MY LIFE BEFORE YOU**
**SONG OF THE GYPSIES**
**TRUE LOVE**
**HEARTS WERE NEVER MEANT TO BE BROKEN**

# GENE STRIDEL

*Arranged and Conducted by Marty Manning*

☐ John Hammond, whose distinguished career spans Bessie Smith's last recordings and Billie Holiday's first, calls Gene Stridel a great singer. His reasons for doing so, and Columbia's reasons for recording him, will be apparent when you listen to the very first band of this, Stridel's debut album. Generally, **After You've Gone** is sung at such a fast tempo that its meaning is lost. Here, with the tone, articulation and control at Stridel's command and the infinite care Stridel employs, one hears the whole song. His interpretation of every song he sings is pure, direct and sure, yet contains the emotional values inherent in the lyrics. Stridel is what is called a "class" singer; it's a good bet that his ambition, to be the best ballad singer around, will be realized.

☐ He's close to his goal now, and for a singer just completing his first record album, the pace is rather extraordinary. How did he get so good? "Cocktail work," Stridel said. "Some day, I'm going to find a singer I like and I'm going to do everything I can for that singer, whoever he is. First thing, he'll get at least one year of working in cocktail lounges, because there's no better way to get experience. Club audiences are hip—they've heard everything and you just can't fool them. You have to prove yourself and you learn to shape what you do based on their reactions.

☐ "I'll never forget this as long as I live. A few years ago, I was hired for $125 a week for one week in Burlington, Vermont, in a cocktail lounge. Well, I stayed in that lounge for 23 months; now, there are 45,000 people in Burlington and I got to know just about every one of them from the governor of the state on down. It reached the point where someone would walk into the room and I'd know what tunes he'd want me to sing."

☐ Stridel was singing at the Wayside Inn in Springfield, Massachusetts when, on the recommendation of Don Doughty, Columbia Records Promotion Manager, he was heard by Hammond, the company's Director of Talent Acquisition. Hammond heard Stridel on a Tuesday and the singer's Columbia contract was signed on the following Friday. "Making the album," Stridel said, "was a dream come true. All my life I had sung with small groups and no special arrangements, so this was the first time I worked with a big band. Marty Manning (the album's arranger-conductor) is just great. He gave me a background that never got in the way yet gave fantastic support."

☐ The respect between Stridel and the musicians is mutual. Gene recorded **The Sweetest Sounds** in one take, a rare accomplishment in the making of an album. The album's producer, Jim Foglesong, arranger Manning and the musicians in the band were so impressed with Stridel that they burst into applause.

☐ "As a rule," says Foglesong, "New York musicians are the most blasé bunch in the world. But these guys would actually stand around and listen to the playbacks. Gene has a phenomenal ear and wonderful taste, and that's not something you find in every singer. But in addition to that, Gene possesses a lot of soul and heart—he really sings with meaning."

☐ While Stridel has no favorite selections among the songs in the album, a few should be singled out for special mention. **Solitude**, with Manning blending Stridel's voice with trombones in an arrangement reminiscent of the famous Tommy Dorsey version; **Song of the Gypsies**, written for Stridel by Joe Sherman and George Weiss (Sherman also wrote "Ramblin' Rose" for Nat "King" Cole) and **Hearts Were Never Meant to be Broken**, which Stridel first sang four years ago. At that time he promised Benny Ross, one of the composers of the latter song, that if he ever got a chance to record it, he would. Now, four years later, he has kept his promise.

☐ There is no trace of arrogance in Gene Stridel when he says, "The people I sing to can only do three things: they can compare me, they can tear me or they can enjoy me. I know I have it musically, so I know the people can't tear me. I've always tried to be absolutely original and tried never to be influenced by anyone, so they can't compare me. So I figure all that's left is for the people to enjoy me."

THE SELECTIONS—ALL ASCAP—ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

| | | | |
|---|---|---|---|
| **SIDE I** | | **SIDE II** | |
| AFTER YOU'VE GONE—Mayfair Music Corp | 2:33 | SOLITUDE—American Academy of Music, Inc. and Oa Lange Music Co | 2:29 |
| EVERY TIME IS THE FIRST TIME—Fascination Music | 2:46 | HOW BLUE THE NIGHT—Robbins Music Corp | 2:24 |
| THE SWEETEST SOUNDS—Williamson Music, Inc. | 3:44 | MY LIFE BEFORE YOU—The B. F. Wood Music Co., Inc. | 3:20 |
| ONE MORE MOUNTAIN—Roncom Music Co | 1:54 | SONG OF THE GYPSIES—Marimba Music Corp. | 2:35 |
| MY ROMANCE—T. B. Harms Co. | 3:03 | TRUE LOVE—Buxton Hill Music Corp. | 3:06 |
| IT'S YOU OR NO ONE—Remick Music Corp. | 2:32 | HEARTS WERE NEVER MEANT TO BE BROKEN—Dorsey Bros. Music, Inc. | 2:40 |
| | 17:01 | | 17:00 |

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# TRUTH IS ON ITS WAY



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SIDE 1

GREAT PAX WHITEY by Nikki Giovanni
*PEACE BE STILL (James Cleveland, Savoy Music, BMI) Time: 6:00

NIKKI ROSA by Nikki Giovanni
*IT IS WELL B. Diggs and D. Williams, Chaca Music, BMI) Time: 5.15

MY TOWER by Nikki Giovanni
**PRETTY LITTLE BABY B. Diggs and D. Williams, Chaca Music, BMI) Time: 2:50

ALABAMA POEM by Nikki Giovanni
I'VE DECIDED TO MAKE JESUS MY CHOICE (H. Johnson, Planemar Music BMI) Time: 2:47

EGO TRIPPING by Nikki Giovanni
B. Diggs, Chaca Music BMI) Time: 1:55

SIDE 2

ALL I GOTTA DO by Nikki Giovanni
***I STOOD ON THE BANKS OF JORDAN (James Cleveland, Crossroads Music BMI) Time: 2:59

SECOND RAPP POEM by Nikki Giovanni
THIS LITTLE LIGHT OF MINE B. Diggs and D. Williams, Chaca Music, BMI) Time: 1:51

POEM FOR ARETHA by Nikki Giovanni
****NOBODY KNOWS THE TROUBLE I'VE SEEN B. Diggs and D. Williams, Chaca Music BMI) Time: 4:37

WOMAN POEM by Nikki Giovanni
AMAZING GRACE B. Diggs and D. Williams, Chaca Music BMI) Time 4:30

POEM FOR A LADY OF LEISURE NOW RETIRED by Nikki Giovanni
**MUST JESUS BEAR THE CROSS ALONE B. Diggs and D. Williams, Chaca Music BMI) Time: 5:30

None of the poetry that appears in this album can be used in any way without the permission of Nikki Giovanni.

*Solo by Isaac Douglas **Solo by Edgar Kendricks ***Solo by Arthur Freeman ****Solo by Wilbert Johnson

The New York Community Choir under the direction of Benny Diggs.

Special thanks to the entire staff of the Record Plant Recording Studio for their cooperation

Recording and Mixing Engineer: Jack Adams
Back-Up Engineer: Jack Douglas

COVER PHOTOGRAPH GEORGE FREDERICK WILSON PHOTOGRAPH BY OWEN BROWN COVER DESIGN BY RONALD LUCAS

PRODUCED BY: CARL PROCTOR

To try to throw out of the mind all those terrible, blatant myths about America, to try to look at it as clearly as possible, one is still contronted with a whole system of contradictions. A great many of these contradictions are due to the fact that the American people have not yet, by and large, been able to resolve their relationship to the old world (that they fled) or to the new world (that to some degree at least, one may say) they conquered. *The Black Problem* in America is certainly the greatest and most significant contradiction in American life today. It may also prove to be, after all, the most hopeful fact in all our history. Black Americans are so uncertain of themselves because there is nothing, in effect, at one's back; by that I mean—when you look back to find out who you are, you find yourself before a kind of vanishing history. Vanishing, in fact, all the way into the shores of Africa and never really excavated into any useful *human* terms on the continent in which we now live. We had that and now the conclusion is that everyone in America knows/ feels that everything is changing. Everything! If you are an American of African ancestry it may take sometime to discover exactly who you are, and we are talking about nearly thirty million people who are embarked in one way or another on their search. No one knows what this present course will bring about and many suffer a certain terror for this reason. It means that there are a great many things that one has taken for granted, and if everything is changing the identity that I have evolved is terribly menaced and indeed may disappear. How am I going to reconstruct a reality that will be my identity that will serve me through my life again? You get, therefore, in America, what you get in every society when this begins to happen. You get a tremendous social strain and stress and chaos. Very hard to read it from the outside and very hard to endure and sometimes very hard to read from the inside. There are those people, of course, everywhere, forever, who are determined that changes shall not come. They're among us, they're in every generation and I suppose it's one of the parts of the *human* condition. And then there are those people, and thank heaven they appear in every generation too, who are aware that the very constant in life is change, and they struggle to implement this change so that you get, for example, a Nikki Giovanni. The possibility is that she can bring about a new reality that will release us—the American black—from some very crippling concepts of the American mythology. It is possible to envision a day perhaps when we will not think in terms of becoming a success, which we do now very often, but in other terms more closely allied to what we think of as *human!* To try to become, to use a very old-fashioned term, a virtuous person.

ELLIS B. HAIZLIP
PRODUCER, SOUL! WNET-TV (NEW YORK)

All of Miss Giovanni's poetry appearing in this album is from her books "BLACK FEELINGS, BLACK TALK, BLACK JUDGMENT" (Published by William Morrow and Co.) and "RE-CREATION" (Published by Broadside Press) with the exception of "MY TOWER" that is unpublished.

RIGHT ON RECORDS RN2001

ELLIE MATT

LADO A

1. TUNE FOR CHILDREN
2. MOK - A - ZEEMA
3. ASK "IT SHALL BE GIVEN"
4. KITITIAN JAMBOREF

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ARROW

LADO B

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2. SUPER BAD
3. GUILTY AS CHARGED
4. HEROES NEVER DIE

G. I. 2001

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BASH

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# WILD HOT ROD WAILS

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**SIDE A**

***The Foirest Of Them All***
***Slippery Shillelogh***
***High Boy Houler***
***We'll Never Heor The End Of It***
***Bosh***

**SIDE B**

***Four Bonger***
***Kooky Deuce***
***Houlin' Henry***
***Sling Shot Scovenger***
***Four On The Floor***



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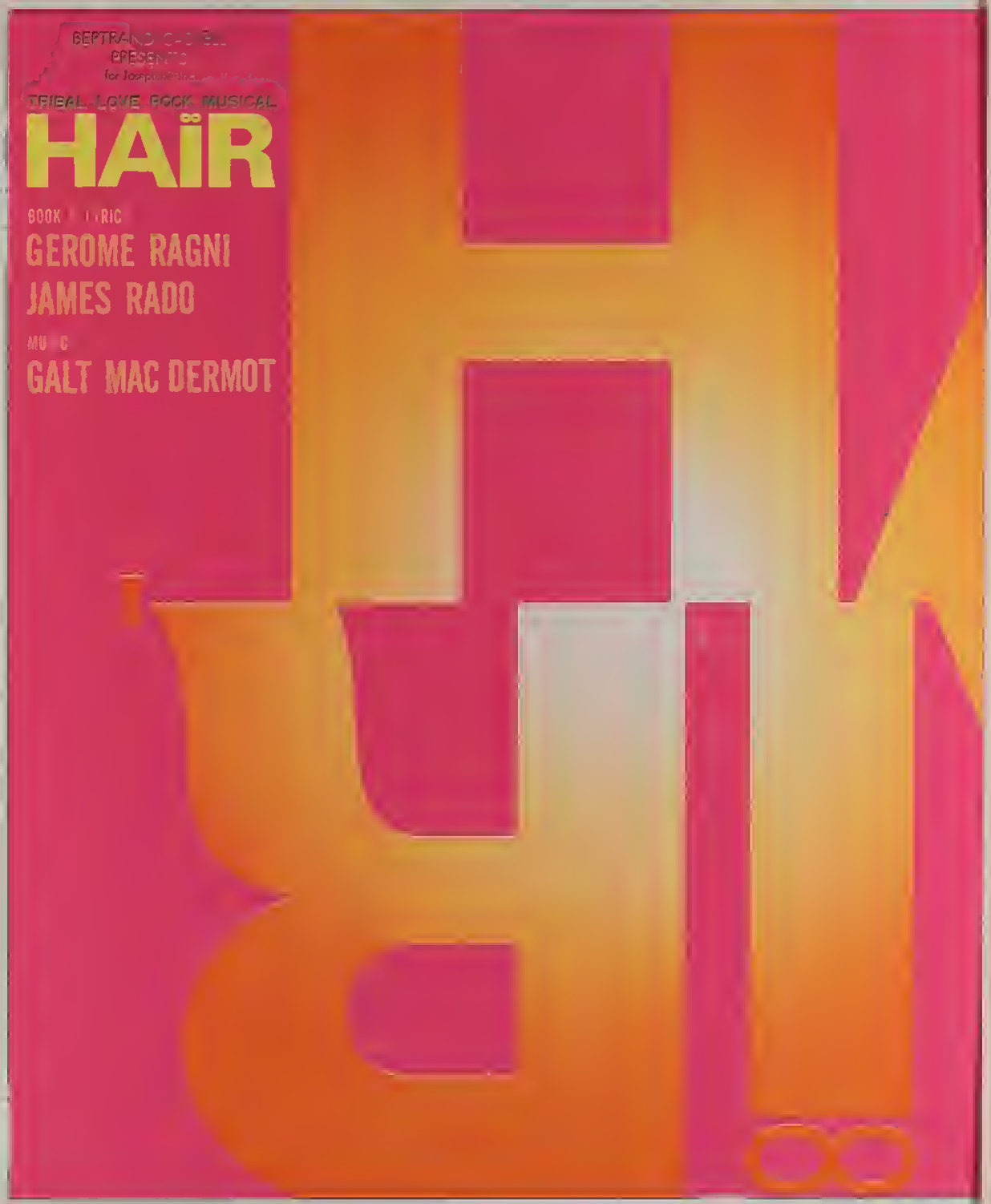
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# Bob James Two



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Hubert Laws

CTI 6057 S1

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New York, New York 10020

Distributed by
Motown Record Corp.
6464 Sunset Blvd.
Hollywood, Calif. 90028

# This Is Pat Ross
# "My Mistakes"



A-001 Disco Single

Astro
RECORDS
℗ 1983 USA

# *Pat Ross*

*Gifted !*

*Talented !*

*Beautiful !*

**TONY 'B'**
CARIBBEAN HIT PARADE
WHBI 105·9 FM
THUR 6·30-7·30 A M
SAT 6·30-7·00 A M
STUDIO (212) 873-1120 - 21



*Side One*
*My Mistakes*

*Side Two*
*Love Comes And Goes*

*Thanks to my Husband !*

*Love Pat*

MANAGER: A.H. ALI (212) 789-0407


**CONRAD'S WEST INDIAN BAKERY**
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COVER DESIGN EDDIE HOOPER

# RANDY HÈBERT




R.H.M.
RECORDS

# Randy Hébert
# Take Me To Your Love

Side A.
Take Me to Your Love
Ground Zero
If Love Came Your Way
Gadjit

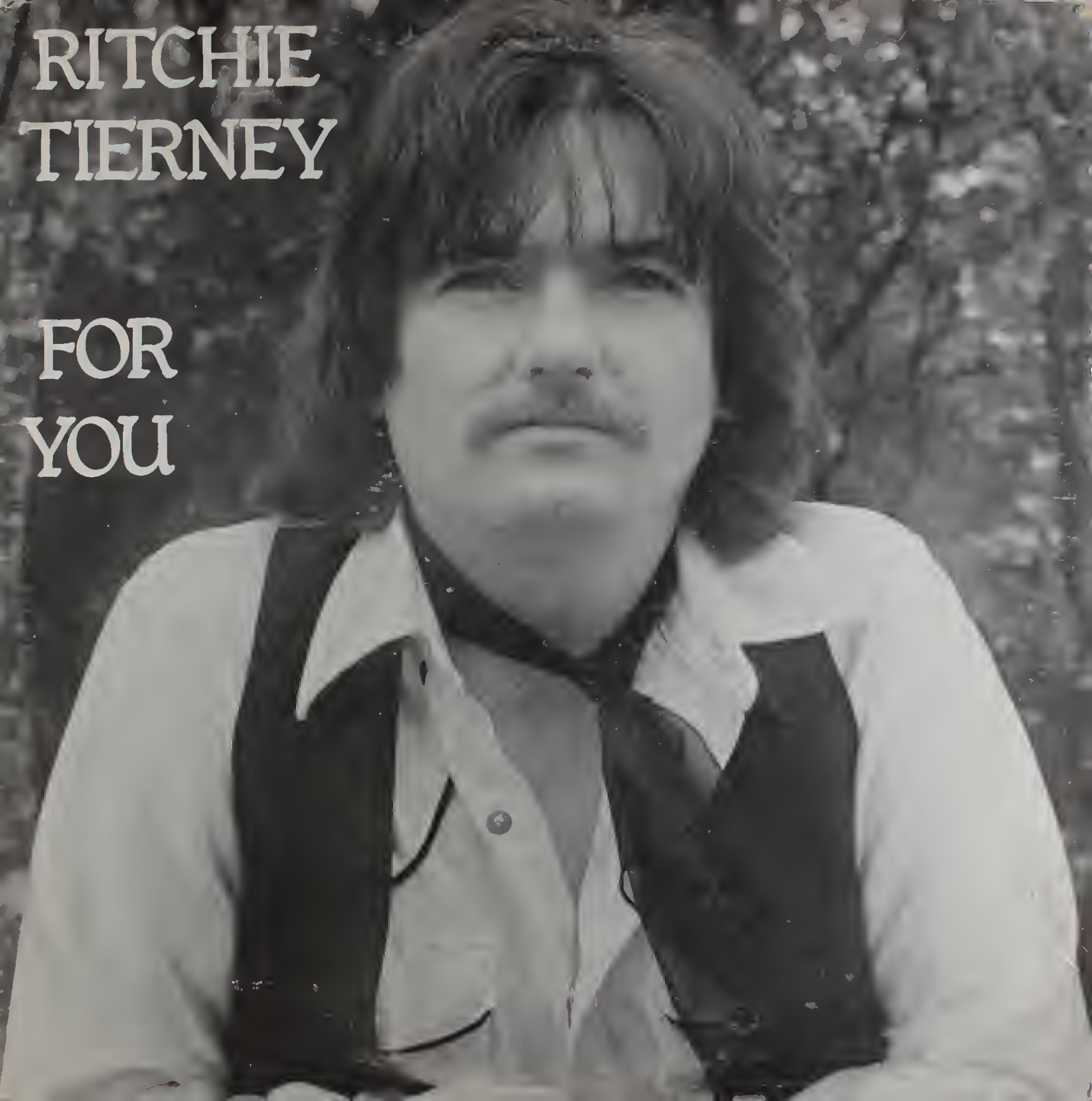
Side B.
A Star Comin' On
Shootin' for the Top
Friends or Lovers
Losin' Control

All the music on this album was written, arranged, produced and all instruments were performed by Randy Hébert for R.H.M. Records. Photography was by Diane Hébert and Mark Germany. The back cover design and liner notes were by Patricia Pugh.

R.H.M.
Records
P.O. Box 24465
New Orleans, LA.
70184

# RITCHIE TIERNEY

# FOR YOU



# RITCHIE TIERNEY
# FOR YOU

**SIOE ONE**

**STEPPING DOWN**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor Bass Guitar
Archie Dentone Keyboards
Mark Greeley· Drums
Dave Cox: Tenor Saxphone

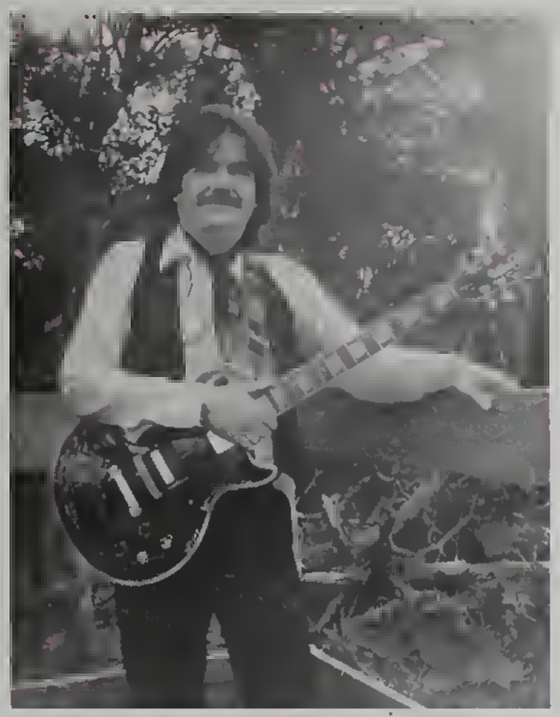
**FOR KEEPS**
Ritchie Tierney· Guitars, Vocals

**YOU'RE THE ONE**
Ritchie Tierney: Guitars, Vocals, Keyboards
Chuck Grosvenor: Bass Guitar
Archie Dentone Keyboards
Mark Greeley- Drums
Allen Estes. Backing Vocals

**PLEASE STOP BREAKING ME OOWN**
Ritchie Tierney Guitars, Vocals Keyboards
Chuck Grosvenor- Bass Guitar
Archie Dentone· Keyboards
Mark Greeley. Drums

**WITHOUT YOU**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor Bass Guitars
Dave Cox- Tenor Saxaphone

**IT'S GOT TO BE HEAVEN**
Ritchie Tierney- Guitars, Vocals
Phil Bjorkman- Bass Guitar
Archie Dentone: Keyboards
Mark Greeley· Drums



WORDS & MUSIC BY RITCHIE TIERNEY

Recorded at Sound Design Studio
Executive Producer· Ritchie Tierney
Line Producer- Brad Szostek
Engineers- Brad Szostek, John Kepler
Photography- Guy Wells
All songs published by MAD TAN MUSIC (BMI)

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R&R
RECORDS

**SIOE TWO**

**SHE'S MY GIRL**
Ritchie Tierney· Guitars, Drums, Bass Guitar, Keyboards, Vocals
Dave Cox Tenor Saxaphone

**SOMETIMES**
Ritchie Tierney Guitars, Vocals, Bass Guitar
Archie Dentone- Keyboards
Mark Greeley· Drums

**CLOUDS IN MY EYES**
Ritchie Tierney Guitars, Vocals
Archie Dentone- Piano

**WHO'S GONNA TAKE AWAY MY TEARS**
Ritchie Tierney Guitars, Vocals
Chuck Grosvenor Bass Guitar
Leo Eagan· Pedal Steel Guitar
Tim Costa: Drums
Allen Estes: backing Vocals

**PARTY**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor· bass Guitar
Archie Dentone. Keyboards
Mark Greeley Drums
Dave Cox: Tenor Saxaphone

**BORROWED TIME**
Ritchie Tierney· Guitars, Vocals
Chuck Grosvenor Bass Guitars
Archie Dentone. Keyboards
Mark Greeley Drums

STEREO 102251A R & R RECORDS
P.O- Box 38, Sorrento, Florida 32776

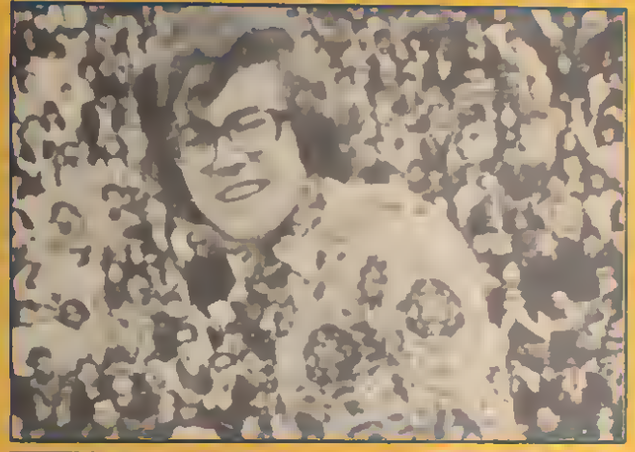

EN VIVO
PIERO
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PIERO








# EL PIERO



LADD 1

MI VIEJO
LOS AMERICANDS
CDPLAS DE MI PAIS
DUIERD SER DE VDS
SDY UN HDMBRE QUE VIENE

LADD 2

CANCIDN A MAGDALENA
AHDRA EN EL DTDÑO
A MI ME DIERDN EL MAR
PENNY EN LA CIUDAD
CUANTAS VECES . . . .
SDMDS LA GENTE







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# Farquahr

**SIDE ONE**

1. HANGING ON BY A THREAD 2:42
2. MY ISLAND 3:27
3. PEACE IN MIND 3:13
4. HOLY MOSES 3:10
5. MUCH TOO NICE A DAY 2:30
6. JUST FOR KINGS 2:45

**SIDE TWO**

1. DEAR JOHN DEERE 3:00
2. BABE IN THE WOODS 2:42
3. START LIVING 2:40
4. MOONRIDER 2:45
5. SILVER SPOONS 2:33
6. STREETS OF MONTREAL 2:37

All songs © copyright by Maltese Music, Inc./Bagmur Music Corp. BMI, with the exception of My Island, © copyright by Jonathon Glenn Hastings Music BMI.
All songs written by Barnswallow Farquahr; Hanging On By A Thread written by Barnswallow Farquahr and Jerry Ragovoy.

**Produced by JERRY RAGOVOY**

BARNSWALLOW FARQUAHR guitar and vocal/HUMMINGBIRD FARQUAHR guitar and vocal/ CONDOR FARQUAHR guitar and vocal/
FLAMINGO FARQUAHR guitar and vocal/JERRY RAGOVOY piano and organ
All songs written by Barnswallow Farquahr; Hanging On By A Thread written by Barnswallow Farquahr and Jerry Ragovoy.
Vocal and instrumental arrangements by JERRY RAGOVOY; string arrangements for Much Too Nice A Day, My Island,
Hanging On By A Thread, Babe In The Woods, Start Living and Streets of Montreal by CHARLIE CALLELO.
Production Supervisor KEITH HOLZMAN / Recorded at THE HIT FACTORY, New York City
Recording Engineers EDISON YOUNGBLOOD, JON CHILD, JERRY RAGOVOY/Mixing Engineers ART POLHEMUS, JON CHILD
Special thanks to those great old pros: GARY CHESTER, ERIC WEISSBERG, JOE MACK, LOU MAURO
Photography JOEL BRODSKY/Art Direction ROBERT L. HEIMALL

ELEKTRA RECORDS 15 Columbus Circle New York City 10023

PRINTED IN U.S.A.

# L'AFRIQUE DANSE

## LES MERVEILLES DU PASSE
## ORCHESTRE NEGRO SUCCES

MAGIE - BILA FRANÇOIS - NAKOTA ZEBOLA - NGAI
MWANA 15 ANS - BHOLEN MWANA YA MAMA HELENE
MABE YA MBILA - MABOKE TEMOIN - MOYEKE YA
CHERIE - MAIKA - SAVON YA SIKA ASTRA

AFRICAN
360.013



## 33 TOURS AFRICAN

**L'AFRIQUE DANSE N° 1** - 360.001
Quatre boutons - Savon Reward chez Marsavco - Bana congo baleli liwi ya sinatra - Revolver - Mawa na biso besi - Finga mama munu - Tonton - Quand le film est triste - Alberto siempre conga - Semaki nda ndeko - Timothée abangi makambo - Oyo mobali tapele

**L'AFRIQUE DANSE N° 2** - 360 002
Pole m'ze - Mokolo nakokufa - Moselebende too bolingo - Likala ya moto - Bana ya lipopo - Savon omo - Nganda ta diallo - Mwambe N° 4 da Jean Bokalo - Camarade ya nooki - Sekele emonani - Retroussons les manches

**L'AFRIQUE DANSE N° 3** - 360 003
Jolie nana - Mbombo ya tshimbalenga - Camarade ya kinshasa - B.B.B. - Nouveau régime - Sala lokola linga ngai - Mokolo se mokolo - Palado-Palado - Magie - Bile François - Dis Jeanne - Lokola linge ngai - Kewa

**L'AFRIQUE DANSE N° 4** - 360 004
Mokrano - Gipsy - Keshama nkoy - Caroline mama - Toyota - Kasala - Mon mari est capable - Bel Abidjan
**ROCHEREAU**

**L'AFRIQUE DANSE N° 5** - 360 005
Mokili ya nzambe - Sukisa muziki ya lokumu - Aime zonga - Julienne importée - Bea okei wapi - Mira - Adelina - Oluki likambo obangi
**OOCTEUR NICO ET SON ORCHESTRE**

**L'AFRIQUE DANSE N° 6** - 360.006
Nganda maboke naboyi - Dédé kabola mikolo - La vérité de Franco - Matinda - César aboya yo - Gare à toi Marie - Chaleco - Lisaso ya Kronembourg - Timothée abangi Makambo - Yo mabali tepale - Chicotte
**FRANCO ET L'ORCHESTRE O.K. JAZZ**

**L'AFRIQUE DANSE N° 7** - 360 007
Catherine - Cis-ca - 69 année de travail - Navanda ndumba - FC dragons - Jeanine - Youyou - Skol - Succes ya toyota - Bolingo ya bolingo - Francisca
**J. BOKELO - ORCH. COBANTOU - DEWAYON**

**L'AFRIQUE DANSE N° 8** - 360.011
Biantondi kasanda - Nakokoma - Caroline Caroline - Exhibition dechaud - M. Felie - Tokei koyekola - Mamu wua mpoy - Alphonsine - Mwamba wa mamu - Merenge Président
**Dr. NICO - ORCH. AFRICAN FIESTA**

**L'AFRIQUE DANSE N° 9** - 360 020
Afrique de l'ouest - Asala malekoun - Ruguia - Lucifer - Adieu Freetown - Echantion yapamba - Cherie Julie nalingaka - Bolingo ezali mpo na kisite
**Dr. NICO - AFRICAN FIESTA SUKISA**

**L'AFRIQUE DANSE N° 10** - 360 024
Sadi na boyi masumu - Kamunganzi ko - Ntumba - Mokili ya nzambe - Fanta diara - Echantion yapamba - Sizarine - Nazali se mobali na yo - Tu m'as deçu chouchou - Bolingo ya sens unique
**Dr. NICO - ORCH. AFRICAN FIESTA SUKISA**

**L'AFRIQUE DANSE N° 11** - 360 027
Sakumuna 1 et 2 - Vincent - Mobutu dix ans - Reste avec moi - Mama Djele - Cornelis -
**VERCKYS - ORCH. VEVE**

**L'AFRICAN TEAM - AJM 500.001** - 360 017
Disipilini na K.D.I. - Valentina - Miango - Bongaloo La Fontaine - Congo soyo - Charanga in Paris - Suzi n'deo - Gauche/droite débordement - Africa d'embiance - Cambridge... mai ya piyo - Laurent fantome - Safari Muzuri - Africa Boogalo - Kimbombo kimbombo
**KALLE - DIBANGO - JEANNOT - LUTULA**

**DYNAMITE VERCKYS** - 360 016
Ah mokili - yeba olakaki ngai - Annitcho - Mfumbwa 1 - Mfumbwa 2 - Loboko - Nakokoka ata bontongi - Est ce que Nakobala - Naboyi nkasa - Linga ngai azua te
**VERCKYS - ORCH. VEVE**

**ISA R. 102** - 360 018
Laisse-toi aimer - Ki makango mpa libala - Mosolo - Marie Maria - Mokrana - Libala ya moyeke - Bonane na Noel - Joujou zewa
**ROCHEREAU - AFRICAN FIESTA NATIONAL**

**ISA R. 103** - 360 019
Nanga ya maza - Zuwa ya bosenzi - Congo nouveau Afrique nouvelle - Libela ya maloba - Congo avenir - Hortanse - Mokitani ya wendo - Mokolo makofuka
**ROCHEREAU - AFRICAN FIESTA NATIONAL**

**GERARO KAZEMBE** - 360.033
Nsela paradis ya Congo - Basantu ba témoin - Naboy grève - Yo motema - Lipata ya bolingo - Only you - The great pretender - Adieu jolie Candy - Wight ia wight - Hey be be rebol
**ORCH. JAMBO-JAMBO**

**LES MERVEILLES DU PASSE N° 1** - 380 010
Nani apadalaki - Accident ya chérie - Bomboko awuti na New-York - Mbongo zi ya voni - Nezongi lelo - Ngai Marie Nzotu ebera - Linzanza abongi na langi - Mbanda ozui kizungu-zungu - Fuala mbombu ngula kadia - Nakobombela chérie
**FRANCO DE MI AMOR - ORCH. OK. JAZZ**

**TANGO YA BA VIEUX KALLE** - 360 009
Mingue rumba fiesta - Mofangi ya malasi - Cubana vis-à-vis - Café rio - Majolina - Jaloux jaloux - Suka - Dit coco - Djeke - Mama Ida
**ROCHEREAU - ORCH AFRICAN FIESTA NATIONAL**

**LES MERVEILLES DU PASSE N° 4** - 360 008
Ana mokoy - Maria Maria - Djibebeke - Savon omo - Laisse-toi aimé ? - Lina - Nganda ya dialo - Zando ya molonga - Mokolo nakokufa - Amour fou
**ROCHEREAU - ORCH. AFRICAN FIESTA NATIONAL**

**LES MERVEILLES DU PASSE TCHEZA 2.001** - 360 013
Magie - Bila François - Nakota zebola - Ngai mwana 15 ans - Bhoien mwana ya mama Héléne - Mabe ya mbila - Maboke témoin - Moyeke ya chérie - Maika - Savon ya sika astra
**ORCH. NEGRO-SUCCES**

**LES MERVEILLES DU PASSE TCHEZA 2.003** - 380 014
Mwembe 5 - Bana conga baleli liwa ya sinatra - Soki olandi bambanda okoboya ngai - Mwamba 7 - Marcelina - Je n'ai rien - Simba singa makasi - Ngai leki ya Dewayon - Soso mpembe azanga mboka - Bato ya ndoki
**ORCH. CONGA-SUCCES**

**R. 101** - 360.012
Ki-makango mpe libala - Libala ya maloba - Nganga ya maza - Mutambula - Bonane na Noel - Mosolo - Basi basalaka - Zuwa ya rosenzi
**ROCHEREAU - AFRICAN FIESTA NATIONAL**

**REVEILLON** - 380 023
Maseke ya mémé - Bilamba ! mbongo ya mani ? - Yalimbisa bijou - Libanga na libumu 1er - 2e - Nadendela mibala - Nakata serment ya bolingo
**BAVON MARIE MARIE & l'ORCH. NEGRO-SUCCES**

**ROCHEREAU VOL. 1** - 360 028
Moussa - Moto akokana nzambe akosukisa - Assambela - Mystère - Nalembi - Fétiche - Paulina - Riverra
**ROCHEREAU A L'OLYMPIA & L'ORCH. AFRICAN FIESTA NATIONAL**

**ROCHEREAU VOL. 2** - 360 029
Salongo - Recencemment - Bavon - Révolution comparaison - Mokolo nakokuja - Riverra - Rivoli - Tika nameka
**ROCHEREAU A L'OLYMPIA & L'ORCH. AFRICAN FIESTA NATIONAL**

**SONORA** - 360 031
Domingo - Yengo - Ambi - Loposo-losila - Objectif 80 - Banque ya kinshasa - La vie - Suzanella - Mia angola - Celine - Decca-meuble - Atenaco
**ORCH. FESTIVAL DES MAOUISARDS**

**VERCKYS A PARIS** - 380 032
Lucie okolinga ngai - Pronostic 1 - Pronostic 2 - Bebé 1 & 2 - Nakobala yo Denise - Lina omesana boye - Anna - Maria - Fami zoba
**ORCH. VEVE**

**LE SEIGNEUR ROCHEREAU** - 360 040
Pitié - Mongali - Londende - Félie - Objectif 80 - Cassius Clay - Amitié Sénégalo Congolaise - Mathinda-Mathi
**ROCHEREAU & L'ORCH. AFRISA**

**VERCKYS** - 360 041
Bankoko baboyi - Mbombo eyenga - Nakomitunaka - N'dia - Dellya - Maria Mboka - Tokosenga na nzambe - Biki
**ORCH. VEVE - LES GRANDS MAOUISARDS**

## NOUVEAUTES 33 TOURS

360 044 - **TRIO MADJESI & ORCH. SOSOLISO** avec la participation d'Air Zaire
A bas les songueurs - Feza - Longoma - Zange zanga - Moni na bandal - Coup franc - Mimi lanunze - Zowa Camerede ekufaka te - Pitié azani

360 045 - **MANU DIBANGO**
Soma loba - Lily - Oa na mba - Ngolowaka - Bata senga - Idiba - Munyenge na ndutu - Senga - Biso - Afrikeni

360 046 - **TABU LEY & L'ORCHESTRE AFRISA**
Afrisa l'international - Leki ya mongali - Tosuki wapi ? - Tête nakozonga - Marie-Lou - Nakwei carreau - Dialogue - Lel e biy - Sebene 182 - Libala to cinéma - Mofuku na libenga

360 047 - **MANU DIBANGO - SOUL MAKOSSA**
Soul Makossa - Lily - Dongwa - O boso - New-bell - Night In Zaralda - Hibiscus

360 048 - **MANU DIBANGO - « MAKOSSA MAN »**
Mwasa makossa - Weya - Tôm Tôm - Moni - Essimo - Lakisane - Sanga

Made in France

mp AREACEM - 8-12


Omniverse
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Side One

*HOLD ON, I'M COMING* Isaac Hayes-David Porter, East Memphis Music Corp. & Pronto Music, Inc. (BMI)
*LOVE ME OR LEAVE ME* Bill Pratt-Milo Martin-Fred Allen, Stone Diamond Music Corp. & Albacore Music (BMI)
*YOU NEVER CARED* Sonny Grofey-Bill Pratt-Harry Cohen, Stone Diamond Music Corp. & Albacore Music (BMI)
*BONY MORONIE* Larry Williams, Venice Music, Inc. (BMI)
*HARD DOCK IN HANOVER* Paul Frank-Randy Rice, Count Music, Inc. (ASCAP)
*WHEN THE WINTER COMES* Bill Pratt-Paul Frank, Jobete Music Co., Inc. (ASCAP) & Albacore Music (BMI)

Side Two

*WHO'LL BE THE MASTER* Paul Marshall-Bill Pratt-Milo Martin-Harry Cohen, Stone Diamond Music Corp. & Albacore Music (BMI)
*SPACE* Paul Frank, Count Music, Inc. (ASCAP)
*IT'S ALRIGHT* Paul Frank, Count Music, Inc. (ASCAP)
*ALRIGHT BY ME* Bill Pratt-Paul Frank, Jobete Music Co., Inc. (ASCAP) & Albacore Music (BMI)



**PRODUCED BY MICHAEL NESMITH FOR PACIFIC ARTS CORPORATION**
*Arranged by Fresh*
*Special thanks to George Englund on all saxophones & flute.*
Recorded at Music Wand Recording Studios, Burbank, California
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*Design:* Norm Ung/Denise Mirabe · *Illustration:* Lou Beach · *Back cover photo:* Keith Williamson · *Logo:* Vigon Mahas Vigon
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PROMISE

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Stereo
C 31090

# Hanging Out and Settling Down / Arthur Miller and All the Little Millers

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PRICE CODE
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| SUGGESTED CUTS | INTRO. TIME | LENGTH OF CUT |
|---|---|---|
| **HANGING OUT** | | |
| ☐ TUBBY TERWILLIGER<br>Lodski Music (BMI) | :10 | 2:56 |
| ☐ CHOCOLATE PUDDING<br>Pocket Full of Tunes Inc (BMI) | :12 | 2:41 |
| ☐ A DOLLAR AIN'T A DOLLAR<br>Lodski Music (BMI) | :02 | 3:09 |
| ☐ DOWN THE RIVER<br>Lodski Music (BMI) | :09 | 2:18 |
| ☐ WHEN MY MAMA MET MY PAPA<br>Lodski Music (BMI) | :09 | 3:49 |
| ☐ HUMAN BEING<br>Lodski Music (BMI) | :11 | 2:31 |

| SUGGESTED CUTS | INTRO TIME | |
|---|---|---|
| **SETTLING DOWN** | | |
| ☐ CLEAR EYES<br>Lodski Music (BMI) | :17 | |
| ☐ WRONG SIDE OF THE BED<br>Lodski Music (BMI) | :10 | |
| ☐ CHIME ME DOWN<br>Lodski Music (BMI) | :04 | :06 |
| ☐ ANOTHER NIGHT OF LOVE<br>Pocket Full of Tunes, Inc (BMI) | :12 | 3:28 |
| ☐ WONDERHOUSE<br>Lodski Music (BMI) | :3 | 2:28 |
| ☐ FINISH THE SONG<br>Lodski Music (BMI) | :02 | 1:35 |

Columbia
C 31090

# Hanging Out and Settling Down / Arthur Miller and All the Little Millers

HANGING OUT

TUBBY TERWILLIGER
CHOCOLATE PUDDING
A DOLLAR AIN'T A DOLLAR
DOWN THE RIVER
WHEN MY MAMA MET MY PAPA
HUMAN BEING

SETTLING DOWN

CLEAR EYES
WRONG SIDE OF THE BED
CHIME ME DOWN
ANOTHER NIGHT OF LOVE
WONDERHOUSE
FINISH THE SONG

Songs and guitar—A. Miller
Bass—John Miller
Drums—Bob Pozar
Piano—Stan Schwartz
Singing—Arthur, John and Barboro Miller

on TUBBY TERWILLIGER
Drums—Paul Motian
Kazoo—Tim Jerome

A DOLLAR AIN'T A DOLLAR by A. Miller and Pat Street
All songs © 1971, Lodski Music except
CHOCOLATE PUDDING, ANOTHER NIGHT OF LOVE
© 1970, Pocket Full of Tunes
All selections are BMI

Engineering: Frank Laico, Stan Tonkel, Fred Plaut, Pete Weiss
Editing/Mixing Stan Weiss
Photography: Don Hunstein, Sandy Speiser, Jon Eisen.
Cover design James Cook
Production—John Hammond and A. Miller NYC 1971



First of all, I'm not the Famous Playwright I was born and raised on the upper west side in New York City. When I was eight, my parents bought me an Arthur Godfrey ukelele with that push-button attachment—it's held on by a rubber band, and you press the buttons to make chords. You can play a hell of a lot of songs with just four chords. And for the next 18 years, I hung around borrowing somebody else's guitar, picking up things as I went along Meanwhile, I was traveling from Ethical Culture School to Camp Taconic to Fieldston to Shaker Village to Oberlin College to Columbia University Then I was an actor, then a filmmaker, then a hippie

Now I'm back on the west side again, trying to hang out and settle down at the same time—to be a husband, a father, a brother, a man, a musician and me, A. Miller—and make it one whole thing So these songs are mostly about me and my family and all the vibes and hassles around us: frustration, inflation, addiction, mistakes, regrets, escapes, attempts . . . We want to send out the feeling of people at one point in time, playing and singing in a room—that's it. Nothing larger than life or realer than real.

Arthur Miller

Manufactured by Columbia Records/CBS Inc /51 W 52 Street New York N Y /® Columbia Marcas Reg Printed In U S A

# introducing




• P.C.T. • LOVE ME AS THOUGH THERE WERE NO TOMORROW • WATERMELON MAN • MY SHIP
• SHAOOW OF YOUR SMILE • MORE • MY KIND OF TOWN • FLAMINGO • ANGEL EYES
• YELLOW BIRD JAMAICA FAREWELL • BIG JIM • DO I HEAR A WALTZ • THE SUMMER WIND

# THE PAUL-CHAMP THREE

FLP3016



SIDE ONE

P.C.T.
Love Me
Watermelon Man
Shadow of Your Smile
More
Summer Wind
My Ship

SIDE TWO

Do I Hear A Waltz
Flamingo
My Kind of Town
Big Jim
Yellow Bird - Jamaica Farewell
Angel Eyes

Every once in a while, the extraordinary will occur; and so it did when the PAUL-CHAMP THREE came to be.

From its inception, this Trio, moving about the "general business" world of New England, concentrated most of its performance in the Greater Boston area.

Paul Broadnax, Pianist, Champ Jones - Bassist, and Tony Sarni - Drummer, possess a unity of purpose that produces sound and song with an indescribably beautiful spirit.

This "spirit" has resulted in a contagion as strong as that once known to the "Pied Piper of Hamlin". People follow this group in honest adoration of their inspired music.

No individual can be singled out as "the leader of the band"! Each is a fine soloist in his own right, and the respect that one holds for the other serves as the impetus for complete communication within the group.

The unpredictable will happen on the heels of the rehearsed, and self-expression is inseparable from the feeling of the THREE.

Vast is the variety of tunes on this album, each transmitting a flavor of its own.

"P - C - T", an original instrumental, is powerful and driving; it is in fact, an actual outgrowth of an impromptu mood expressed by the trio. Aptly, the letters stand for Paul, Champ and Tony.

The deep, warm and resonant voice of Champ Jones is heard in "Love Me As Though There Were No Tomorrow", "Flamingo" and "More". A clever clavietta solo, played by Paul Broadnax, also enchances the arrangement of "More".

"Watermelon Man" and the medley "Yellow Bird" — "Jamaica Farewell" feature Paul and Champ vocally, and the THREE in a performance of material that is novel and unique.

"Big Jim" is another exhibition of the instrumental poise and power that are inherent to the trio.

"The Shadow Of Your Smile", "Summer Wind", "My Ship", "Do I Hear A Waltz?", "My Kind of Town", and finally "Angel Eyes" are all sung by Paul Broadnax. Each has a style of its own, and the versatility of Paul's voice is neatly matched by the amazing ability of the THREE to breathe as one.

This recording is a kind of calling card, introducing the PAUL-CHAMP THREE, in a group of selections that combine taste and talent beyond description.

### Facts about the Recording

This album was recorded at the new FLEETWOOD RECORDING STUDIO. This recording was made on a Scully 4 track tape recorder. Seven microphones were used (Neumann U48A Condenser type, AKG C60's, D24's). Transfer of the original tape masters to disc was made with an automatic Scully Lathe of the latest design equipped with feedback cutting system.

**Produced by**

**Deena Cohen and Arthur Libman**

### RECORD CARE

This is a Fleetwood TRU recording
Abbreviated from the word True, our trade-mark of the word TRU, means just that. To give you the listener the true sound, uncut and with the fullest dynamic range that is possible to repreduce with today's advanced audio equipment.

### MONOPHONIC

The (FLP) Monophonic version of this recording should be played back on 33⅓ RPM phonograph equipment only using a microgroove needle with a radius of 1 mil

Manufactured By Fleetwood Records - Revere, Massachusetts




# TALKIN' ALL THAT JAZZ



**NICKNAME** Q... (Because he plays Do... Low)

**BIRTH NAME** Jay... Maurice Thurm...

**AGE** 2...

**HEIGHT** 6'...

**WEIGHT** ...

**HOME** Da Bomb City

**POSITION** Ce...

**TRADEMARK** The Monster Dash. DL catches the ... down low. Fakes a drop step toward the baseline, then turns right. (This maneuver knocks his man down and leaves him looking at ... from underneath.) He leaps ... DL dunks it, the ball smashes into his defender's face and leaves him incapacitated.

**MENTOR(S)** Uncle Nate and Zo

**NOIZE PLAYING IN HIS HOOPTIE** (besides his own ...) "No Game, No Peace"

**TEAM** Da Rock Heads

**KICKS** Air Foamposite Ma...

**NICKNAME** Area Code ('Cause he shoots from long distance)

**BIRTH NAME** Meshack Farrand B. Free

**AGE** 19

**HEIGHT** 6' 7.5"

**WEIGHT** 184 lbs.

**HOME** Da Bomb City

**POSITION** Forward

**TRADEMARK** The Bankhead Fade: Area Code likes to catch the pill beyond the three-point line on the sideline. Taunt his man into trying to block his shot. Once he gets the defender to commit, Area Code will launch a fall away jumper off the glass, fall into the arms of the crowd and body swim.

**MENTOR** Silk

**HERO** Reggie Miller

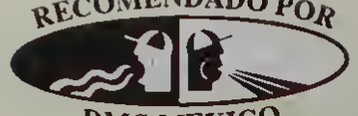
**NOIZE PLAYING IN HIS HOOPTIE** (besides his own jointz) "Don't Jump"

**TEAM** Da Rock Headz

**KICKS** Team Max Zoom



RECOMENDADO POR



DMC MEXICO

PEE-20184-8

# LA RASPA

# LOS LOCOS




Lado A: **LA RASPA** • 3.54 (D P.)
Producido por Pipo Landro • Mezcla
y Arreglos: Borillo y Franchetto
para: New Music SRL

Lado B: **PHONE 148 BPM** • 3 23 (Fontana) Lanpi, S.A.
Arreglos, Producción y Mezcla Fontana, para New Music
Gracias a Paolo Giusti Dee Jay

Hecho en México y Distribuido por FABRICA DE DISCOS PEERLESS S A de C V
Marca Registrada • Mariano Escobedo 201 México, D F • C P. 11320
Apdo Postal 17-674 • Miembro de AMPROFON
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ST-11297

**Side One**

THE WORLD IS TURNING
2:58
A PIECE OF TIME
4:08
NO RIGHTS ON SATUROAY NIGHTS
3:58
STONE CANYON
3:25
BEFORE I SAY I'M SORRY
3:45

**Side Two**

LEGACY
3:58
STAND ON IT
3:55
I GOT A NAME
3:10
WHAT'S IT GOT TO DO WITH MUSIC
4:02
MAKE NO MISTAKE
4:20

ALL SONGS COMPOSED BY CHARLES FOX, MUSIC — NORMAN GIMBEL, LYRICS
ARRANGED AND CONDUCTED BY CHARLES FOX
PRODUCED BY CHARLES FOX AND NORMAN GIMBEL

william alan shirley

Drums and percussion — JOHN RAINES — Piano — BILL CUOMO on A Piece Of Time, The World Is Turning and What's It Got To Do With Music — CHARLES FOX on all others — Bass — DOMINIC GENOVA on A Piece Of Time, The World Is Turning and What's It Got To Do With Music — MAX BENNET on Make No Mistake and No Rights On Saturday Nights — REINIE PRESS on Stand On It, Legacy, Before I Say I'm Sorry, and Stone Canyon — JAMES HUGHART on I Got A Name — Electric Guitar — FRED TACKETT on A Piece Of Time, The World Is Turning and What's It Got To Do With Music — MIKE ANTHONY on Make No Mistake and No Rights On Saturday Nights — DEAN PARKS on I Got A Name, Stand On It and Legacy — Steel Guitar — SNEAKY PETE on The World Is Turning and A Piece Of Time — Flute and alto Saxophone — BUD SHANK on Make No Mistake and Before I Say I'm Sorry — Acoustic Guitar — BEN BENAY on Make No Mistake and No Rights On Saturday Nights — DENNIS BUDIMER on I Got A Name, Stand On It, Legacy, Before I Say I'm Sorry and Stone Canyon — Background vocals — LORI LIEBERMAN and MERRY CLAYTON on A Piece Of Time — PAT HENDERSON on A Piece Of Time, What's It Got To Do With Music, and The World Is Turning — SHIRLEE MATTHEWS on What's It Got To Do With Music, The World Is Turning, No Rights On Saturday Nights, Before I Say I'm Sorry and Stand On It — MYRNA MATHEWS on What's It Got To Do With Music, The World Is Turning, Before I Say I'm Sorry, No Rights On Saturday Nights and Stand On It — CAROLYN WILLIS on Before I Say I'm Sorry and No Rights On Saturday Nights — MARTI McCALL on Stand On It — HERB PEDERSON on I Got A Name and Legacy — Whistling by LORI LIEBERMAN on Before I Say I'm Sorry — Strings — PAUL SHURE, Concertmaster — All songs published by Fox-Gimbel Productions/BMI, except I Got A Name published by Fox Fanfare Music Inc./BMI — Mastering engineer — WALLY TRAUGOTT — Art Director ROY KOHARA — Illustration — WILLIAM ALAN SHIRLEY — A FOX-GIMBEL PRODUCTION

With Special Thanks to Sound Engineer JOHN WILSON

5/11/74

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Capitol

EMI



Sleeve Photo—NORMAN SEEFF

ST-11297

## Side One

### The World Is Turning

The world is turning
The world is burning
Lord knows time is racing
None left to squander
Or for misplacing

What do you feel for the loser going down
What do you feel for the faces that are brown
You are what you feel
You are what you feel
You are what you feel
Do you feel what you are?

What do you dream for the children that you see
What do you dream for your sisters and for me
You are what you dream
You are what you dream
You are what you dream
Do you dream what you are?

Every road you cross is a crossroad
Every mile you walk is your milestone
No time to blow time anymore
The world is turning
The world is burning
Lord knows life is racing
None left to squander or for misplacing

What do you want for the stranger on his way
What do you want for your brother one fine day
You are what you want
You are what you want
You are what you want
Do you want what you are?

Every road you cross is a crossroad
Every mile you walk is your milestone
No time to blow time anymore
The world is turning
The world is burning
Lord knows life is racing
None left to squander or for misplacing*

### A Piece of Time

All you got is a road to run
A finish line and a sterling gun
All I ask is an even chance to make it
All you get is a piece of time
You got yours and I got mine
All I ask is that life will let me take it

Oh I could be rooted like a tree
If you say to me "stay"
If you say to me "stay"
Or I could fade like the morning shade
Of the sunniest day
If you say "go away"
Standing where the roads cross
And baby, baby it's a toss

Each one's born to a tiny space
To walk his circle or to stand in place
All I want is a friend to free me from it
But this fear and this lonely ache
Listen Lord and for good God's sake
Send me down a sign to overcome it

Oh I could be rooted like a tree
If you say to me "stay"
If you say to me "stay"
Or I could leave like the morning shade
Of the sunniest day
If you say "go away"
Standing where the roads cross
And baby, baby it's a toss
Standing where the roads cross
And baby, baby it's a toss*

### No Rights On Saturday Nights

There you are
In your battered little purple car
Drivin' west on Main on Saturday night
All powdered and rouged
In your Betty Boop
Armed with expectations
And a wig that's a fright
Rockin' to the music
Harmonizing to the song
Never felt so good in so long
But your car's wrong
Your clothes are wrong
And so is the song on your radio
You got no rights on Saturday nights
You got no rights on Saturday nights

AM rock
On the station with your favorite jock
Life is fine until the supersound drifts
So you shift
Then you reach out
Try to set it right
You swerve and tap a Caddy
It's the end of your night
Two at L.A.'s finest
Step down from the dusty skies
With the look of love in their eyes
Your cars wrong
Your clothes are wrong
And so is the song on your radio
You got no rights on Saturday nights
You got no rights on Saturday nights

There you are
Stretched across your little purple car
On a blue and starry Saturday night
White with fright
Too numb to cry
As they feel your thighs
Searchin' for what got you
To your nature's high
You wanna call your mama
You wanna say a holy prayer
But neither God nor mama's anywhere
Your car's wrong
Your clothes are wrong
And so is the song on your radio
You got no rights on Saturday nights*

### Stone Canyon

I'm here in stone canyon
In God's great city of fun
With my checkbook and my credit cards
My spear, my shield and my gun
Come to New York City
To do my Christmas shopping early
Come to town to do my shopping early

There's a purple man
In a garbage can
Into some kind of insulin shock
Just across the street
From the opera house
With a line around the block
And you walk on green
And you wait on red
And you run for your life through the park
But still no city can compare
To New York after dark

I'm here in stone canyon
Where the ground floor never sees sun
With my checkbook and my credit cards
My spear, my shield and my gun
Come to New York City
To do my Christmas shopping early
Come to town to do my shopping early

And an ancient lady in her stocking feet
Screaming dirty words through her tears
At a statue of Simon Bolivar
Who's been dead for a hundred years
And I wait on red
And I walk on green
Till I reach the place where you stay
And we love again
And I ask again
Why you won't come back to L.A.
And we love again
And I ask again
Why you won't come back to L.A.
Why you won't come back to L.A.

I'm here in stone canyon
In God's great city of fun
With my checkbook and my credit cards
My spear, my shield and my gun
Come to New York City
To do my Christmas shopping early
Come to town to do my shopping early*

### Failure I Say I'm Sorry

Dynamite whiskey and earthquake gin
A good man's tender lovin'
They're the habits I'm in
And before I wear my wedding gown
You better know your baby's been around

A dollar and a dime a day
It ain't a very fancy pay oh boy, oh boy
For a good little girl to go bad
But before I say I'm sorry
I'm gonna say I'm glad

The preacher he would call it sin
But he don't like the taste of gin oh my, oh my
And he ain't had the fun I had
So before I say I'm sorry
I'm gonna say I'm glad

In between bein' teenage queen
And the lady a lawyer would marry
Is a helpless girl
Who has to stay alive
Giving to get
What she needs to survive

Be honest momma used to say
So I won't feed your heart astray oh no, oh no
I'll name you every man I've had
And before I say I'm sorry
I'm gonna say I'm glad

And before I say I'm sorry
I'm gonna say I'm glad*

## Side Two

### Legacy

I got my suspicions
From words I heard through walls
And my inhibitions
From whispered telephone calls
I learned my foreign language
When it was spoken to conceal things
And how do I feel about you?

I draw my conclusions
On good arrestable bond
Divide my confusions
Into "comprehension" and "beyond"
I hide out at the movies
Where unreality is real
And think how I feel about you

I'm a child of my childhood
A sparrow on a treetop
Waiting for the wind to change
Waiting for the clouds to arrange
A soft passage down from my legacy

I need what you bring me
But what would I bring you
The love song you'd sing me
Could be conceivably true
But how long would I listen
And just how deeply would I feel
And how do you feel about me?

I'm a child of my childhood
A sparrow on a treetop
Waiting for the wind to change
Waiting for the clouds to arrange
A soft passage down from my legacy*

### Stand On It

The head is hung upon a hinge
To make it easy to nod "yes"
The heart is made to fear and cringe
To make it easy to confess
But if you know you got a principle
And in your heart you know it's right
You gotta . . .
Stand on it, stand on it
Stand on it
Put your feet down hard upon it
Stand on 'cause you know it's right

The hand is made so it can clasp
Another hand to make a deal
The mind is made to fool itself
To take what's fake and make it real
But if you know you walk a righteous road
And in your heart you know it's right
You gotta . . .
Walk on it
Walk on it
Put your feet down hard upon it
Walk on it 'cause you know it's right

The feet are made with ten strong toes
To grip the ground so you can run
But if you do your last chance goes
The Good Lord gives us only one
So if you know you got a principle
And in your heart you know it's right
You gotta . . .
Stand on it, stand on it,
Stand on it
Put your feet down hard upon it
Stand on it 'cause you know it's right*

### I Got A Name

Like the pine trees lining the winding road
I got a name
I got a name
Like the singing bird and the croaking toad
I got a name
I got a name
And I carry it with me like my daddy did
But I'm living the dream
That he kept hid
Movin' me down the highway
Rollin' me down the highway
Movin' ahead so life won't pass me by

Like the northwind whistlin' down the sky
I got a song
I got a song
Like the whippoorwill and the baby's cry
I got a song
I got a song
And I carry it with me and I sing it loud
If it gets me nowhere
I'll go there proud
Movin' me down the highway
Rollin' me down the highway
Movin' ahead so life won't pass me by
(And I'm gonna go there free)

Like the fool I am and I'll always be
I got a dream
I got a dream
They can change their minds but they can't change me
I got a dream
I got a dream
Oh I know I can share it if you'd want me to
If you're goin' my way I'll go with you
Movin' me down the highway
Rollin' me down the highway
Movin' ahead so life won't pass me by

Movin' me down the highway
Rollin' me down the highway
Movin' ahead so life won't pass me by**

### What's It Got To Do With Music

Knew you when you stood alone
One six string was all that you owned
When you made your rock and roll
Out of your love and your soul
Then you wrote your golden song
Don't know if it did you wrong
Brought you dollars, crowds and fame
Everyone screamin' your name

But hey, what's it got to do with music
What's it got to do with inside you
Hey, what's it got to do with music
What's it got to do with inside
Super moon, super sun, superstar get down
Super moon, super sun get back on the ground

Once you sang a song that said
"Save the world, it's headin' for dead
Save the sky so life can grow"
That's what you wanted to show
But something pushed the pressure gun
Changed the music, blocked the sun
No man's song can stay the same
Bowing and serving his fame

And hey, what's it got to do with music
What's it got to do with inside you
Hey, what's it got to do with music
What's it got to do with inside
Super moon, super sun, superstar get down
Super moon, super sun get back on the ground

Super holy hustler now
Cryin' tears with every bow
Built your altar right on stage
Priest to the new holy rage
Turn to me and I'll wave you on
Still your fan when the fanfare's gone
You've been up too high too long
The soul's gone out of your song

Super moon, super sun, superstar get down
Super moon, super sun get back on the ground*

### Make No Mistake

Make no mistake
The child shall survive
But not for those who refuse her chances to
Not to the tune the death dealer dances to
But for life, dear life, dear life
Yours and mine
Morning will come
And bring her the day
To live the dream the cynical damn as dumb
While they hoard the bread and offer the world a crumb
Of sweet life, sweet life, sweet life
Yours and mine
Rattle shaker
Holy hell maker
Last breath taker
In spite of your stun
The zap of your gun
The world you make
Make no mistake
The child shall survive
Morning will come
And bring her the day
To run and laugh and unfreeze the fear in you
Deaf to the jaded song that she'll hear in you
And in the midst of your madness
Remain the reason for your love
Rattle shaker
Holy hell maker
Last breath taker
In spite of your stun
The zap of your gun
The world you make
Make no mistake *

All Songs Composed By Charles Fox,
Words By Norman Gimbel
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ST-11207



carolsdatter productions

908 w [illegible]
urbana, illinois 61801

side one

Not Yet [illegible]
For All Women in Struggle (4:04)
The 50's Sound (3:26)
Talkin Gender Neutral Blues (3:48)
Marynell (3:19)
Cuyahoga River (3:43)

side two

Women Walk More Determined (3:47)
Mammary Glands (2:55)
Farmer (3:40)
I Wasn't Surprised (4:26)
Oh Mama! (1:56)
L'Isle Joyeuse (6:25)

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# Lisa Rhodes



SHIVERS

## SIDE ONE

HEAT IT UP
TAKE A TURN WITH ME
I'LL BE YOUR FOOL
DO ANYTHING YOU WANNA DO
DON'T YOU LET GO

## SIDE TWO

SHIVERS
WHEN YOU WERE MINE
I'M JUST WILD
BORN RICH
WHAT A WAY TO GO

PRODUCED BY: LISA RHODES & ANDY SALMON

RECORDED AND MIXED AT JANUARY SOUND · DALLAS, TEXAS BY: LARRY WALLACE

MASTERED AT AMIGO STUDIOS · NORTH HOLLYWOOD, CALIFORNIA BY: TERRY DUNDVAN

PLAYERS: LISA RHODES
TOMMY TAYLOR
DAVID GRISSOM
LARRY HARTEKER
PAULA WALLACE
VAN WILKS
GLEN FUKANAGA

MANAGEMENT AND BOOKING: STEPHEN W. SHIELDS
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THANKS TO: DENNIS, JAN, WILLIE, ART & AARON NEVILLE, JULIE & RUSTY KERSHAW, BARRY WILSON, AND SPECIAL THANKS TO MOMMA & DADDY, CAT & FRED, DONNA P. AND STEVE SHIELDS.

Spindletop Records
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HOUSTON, TEXAS 77251

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PHOTO/DESIGN: DOCKERY · MAXON · ROSS

MAKE-UP: LESLIE LIGHTFOOT

# ann reed

# room & board



# ann reed
## room & board

WCUW 4/7/85

## side one

**jaynie (parrish) (2:48)**
12 string guitar vocal ann reed
guitar guitar terry gardner

**call it friends (reed) (2:28)**
12 string guitar vocal ann reed
harp lynne aspnes
horn arrangement terry gardner

**love in the first place (reed) (2:25)**
12 string guitar vocal ann reed
6 string guitar terry gardner
electric bass lisbeth lapari
alto sax leann lindgren
tenor sax stan scott
trumpet steve strand
harmony vocal ruth mackenzie
horn arrangement terry gardner

**swan's song (hanzak/reed) (3:43)**
6 string guitar ann reed
flute hamsa hanzak

**family af strangers (reed) (3:39)**
6 string guitar vocal ann reed
12 string guitar steve tibbetts

all songs © 1984 bandit tortoise music except "jaynie" © 1971 kittyhawk music & "willow weep for me" © 1932 bourne co.

producers daron applequist, ann reed
engineering scott rivard, daron applequist
photos jill peterson

this album dedicated to the spirits of my grandmothers
elsie glenfield scallen
sibyl helgeson reed

ann reed
788 fuller ave.
st. paul, mn. 55104



## side two

**room & board (foster/reed) (2:32)**
12 string guitar vocal ann reed
12 string guitar vocal judy foster

**the woman you'd love (reed) (3:08)**
6 string guitar vocal ann reed
piano butch thompson
acoustic bass angus foster

**willow weep for me (ronell) (3:51)**
vocal ann reed
6 string guitar terry gardner

**carry me (reed) (5:06)**
12 string guitar vocal ann reed
violins carolyn boulay, lorie black
cello annette christensen
bass karen torkelson
drums greg hippen
chorus judy foster, jan marra, ann reed,
string arrangement terry gardner
vocal arrangement judy foster

this record evolved over a two year period, with the basic tracks being recorded in june of 1982 at the maud moon weyerhauser studio m in st. paul. the final mix was completed in august of 1984 at the 74th street studio in minneapolis.

many thanks to scott rivard for his patience on this project. the rewards of the music business are, at best, spread sparsely over a lifetime.

knowing ann reed is my reward. she is expert in musicianship and deals well with the anxieties of the recording process. over the past seven years her music has become a sustaining part of my life. listen closely as the colors of mood change from song to song.

sharon applequist

icebergg records
207 e. buffalo st.
suite 501
milwaukee, wi. 53202

# ann reed

# room & board

all songs © 1984 bandit tortoise music
except where noted

## side one

### jaynie (parrish)

i want to be lazy
i want to be bad
but i gotta be crazy
to leave what i had

when i see jaynie
& jaynie sees me
i want to fall down
to my muddy bootstraps
she's the best i've ever seen

i want to go northward
& build me a home
& i want to go westward
& leave all that i own

i want to be funky
i want to be free
but i want her to love me
nobody but me

1971 kittyhawk music

### call it friends (reed)

come the mornin' stumbles in
first time lovers fumblin'
every now & every then
a promise slides, it's not the end
call it friends

some you win & some you lose
a few rained out we all get bruised
all come out with unhealed blisters
from bein' missed or bein' the misser
call it friends

add it up it comes out even
what you give & what you're receivin'
heads or tails in ev'ry hand
up in the air see where it lands

don't have time & don't have space
lost in another don't lose your place
call it love with all its fuses
when lights grow dim grab your excuses
call it friends

### love in the first place (reed)

everybody's waiting
for something to happen
everyone's debating
on who's gonna move
who'll take the first step
forsake it & get wet
everybody's guessing
& betting on you

something with a twist
lift me right out of ho hum
something shifting
blissfully just within sight
someone who will tease me
& touch me
never tell me they trust me
later we can just walk away from the fight

just afraid of love in the first place
just afraid it might feel alright
just afraid of having that sure taste
it might light, it might add
it might heat up your life

let me get this clear
i am here for an evening
let me set this right
i'm not frightened of you
all this hesitation surrounding
expectations abounding
if we treat it light
we just might see it through

### swan's sang (hanzak/reed)

(instumental)

### family of strangers (reed)

we are in a family of strangers
afraid of our own names
afraid to fall
locked in roles too hard to change
jailer, juggler, puppet savior, clown

hidden wounds
that never heal
blood born bonds
that seldom seal
empty love is all you feel

here, no words just silent pain
you love them all the reason's never clear
try & they're all so far away
scream so loud inside
& hope they hear

all the tales
of days they miss
your story's now
& no one's listenin'
always greetings with a kiss

we are a family of strangers
feed our bodies, starve the soul & heart
room for joy but not for anger
& everyone knows exactly who you are

## side two

### room & board (foster/reed)

aware, you stare
you know no one is there
to hear you, your song
it's plain your name
is not of jukebox fame
they'll never catch on

something to eat
someplace to sleep
room & board
night after night
for the drunk on the right
help me

please i'll freeze
if i can't find some peace
i need to go home
free ice that's nice
but not worth half the price
of saving your soul

### the woman you'd love (reed)

she's tall & evasive
she's short & direct
she's always persuasive
her forte's how she projects
her kind of difficult ease with people
she's just the woman you'd love

she flows on the dance floor
she trips over your feet
she blows any chance for
a blissful night that's discreet
she's inhibitedly open
she's just the woman you'd love

everything you say
everything you do
has got you feelin' just like
this has never happened to you
she's got you crazy
wound up like a top
you can't take too much more of this
but please don't let her stop

her thoughts just astound you
she's hard to define
& when she's around you
you lose all sense of time
she gives you a definite maybe
she's just the woman you'd love

she's faulted in scandal
she's perfectly fine
she's all you can handle
she's out of her mind
she's got that difficult ease with people
she's just the woman you'd love

### willow weep for me (ronell)

willow weep for me
willow weep for me
bend your branches green
along the stream
that runs to sea
listen to my plea
listen willow & weep for me

gone my lover's dream
lovely summer dream
gone & left me here
to weep my tears
into the stream
sad as i can be
hear me willow & weep for me

whisper to the wind
& say that love has sinned
to leave my heart a-breakin'
& a-makin' a moan
murmur to the night
to hide her starry light
so no one will find me sighin
& a-cryin' all alone

weeping willow tree
weep in sympathy
bend your branches down
along the ground & cover me
when the shadows fall
bend oh willow & weep for me

© 1932 bourne co

### carry me (reed)

my wings are soaked by the water
i am taken in waves
struggling not to go under
knowing too well i may
if i stretch out my arms to you
would you reach out
or just plain refuse
will the winds shifting stop
will love lift me up

the night is darker & deeper
moonlight obscured by the clouds
& in my dreams i am falling
hard to tell up from down
if i stretch out my cries to you
wouldn't it sound like
some wild fury runnin' loose
would the pain reach your ears
i need my vision to clear

& i will let love carry me
& i will let the night breeze carry me

firmly grounded in autumn
all my truths change & fall
desperately grabbing for something
finding nothing at all
if i stretch out my arms to you
will you hold me 'til i know what to do
stop my spinnin' in sand
find me someplace to land

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also

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my thanks to the musicians on this album creativity is an amazin' thing eh?

phillip
sandifer



never
steal
the
show

## Side 1

Detour
Always Have the Time
You Are the Cause
Lessons
Given Back to You

## Side 2

Open Up
Another Day
Simply I Love You
Never Steal the Show
Purity

### PURITY

Purity, the word
I will not ignore it.
We've let down in the past
And so have suffered for it.

Oh, so right
And beautiful as you and I
I know it can be.
We can have this purity.

When we were young,
It was so simple then.
Godliness it seemed grew on a tree.
Living our lives, playing our games
Life it seemed would be a breeze.

And as we grew we realized
Somewhere was a plan in store for us.
Maybe too late, maybe too soon
I learned a lesson, a powerful lesson.

Purity, the closest thing to God's heart.
Purity.
Always remember, we have forgiveness.
He'll not let us fall apart.

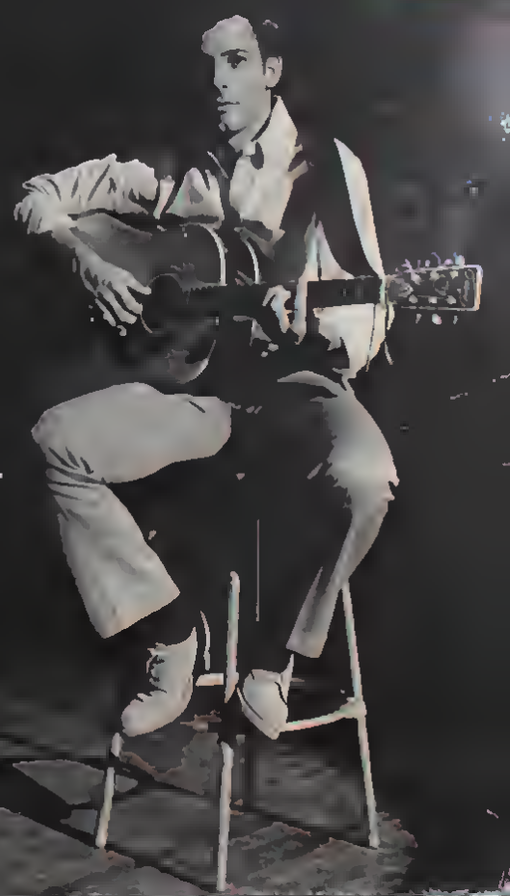
Of all the lessons since those simple days
The one I cherish most of all.
And one simple word we'll use
To guide our way.
As our intent is not to fall.

Purity, the word
I will not ignore it.
We've let down in the past
And so have suffered for it.

Oh, so right
And beautiful as you and I
I know it can be.
We can have this purity.

Phiiiip Sandifer





ARRANGED AND ORCHESTRATED BY GARY POWELL
All selections written and composed by Phiiiip.Sandifer

All Selections © Somewhat Urgent Music 1981

Personal management: Ronold Lee Deutschendorf

Cover Design: Steve Freeman/Graphic Solutions
Cover Photographs: Sandy Wilson Photography

Produced by Gary Powell and Larry Seyer for
GP Studio Productions, Austin, TX

Also available on high quality cassette

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# phillip sandifer

# never steal the show

This recording is a re-mix re-release of an album previously released on PSP records
Arranged and orchestrated by Gary Powell
All selections written and composed by Phillip Sandifer
All selections © Somewhat Urgent Music 1981
Personal management Ronald Lee Deutschendorf
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Printed in USA



URGENT RECORDS




Chatsworth CA 91311
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**DETOUR**
Phillip Sandifer

On down the highway
Near Vicksburg and Monroe
There's a shallow place called Ruston
Exits forty three and four

A girl in that town named April
And she blew my heart away
With not the way she looked or acted
But with what she had to say

Oh as I think back on where my life was then
I realize that I was lost and lonely deep within

April had a mission
And she saw the need in me
And my detour became a lesson
As I realized that she

Had a message of a miracle
And told me of the king that died
And she explained to me the reason
Then she held me as I cried

Oh for the first time my life made sense to me
And I realized that who I was was not who I should be
In north Louisiana

There was something in her eyes that day
A love that touched me deep inside
I knew the god that sent her love that day
Would change my life

So I guess I'm just a traveler
Yes a rambler indeed
But my life now it has a purpose
For I have found the need in me

So I guess I'll just keep traveling
Just rambling along
And when I reach that sign saying Ruston
I'll put that peddle to the floor and travel on

**ALWAYS HAVE TIME**
Phillip Sandifer

There are far greater needs than mine
But it seems you always find the time
Answering in your way my prayers
Always showing me you care

In a world where your love is interpreted
Live how you want when you find the time
It's no wonder all the pain goes unnoticed
By those who have told us that they will find a way
And your way has been ignored

Father help us to live
In a way you have told us
And allow us to find
That you always have the time

For these needs that I speak
Grant us strength for we are weak
With these strengths help us find
That you always have the time

In a world where your love is interpreted
Live how you want when you find the time
It's no wonder all the pain goes unnoticed
By those who have told us that they will find a way
And your way has been ignored

Father help us to live
In a way you have told us
And allow us to find
That you always have the time

**YOU ARE THE CAUSE**
Phillip Sandifer

Every song I sing
And everywhere I go
To you must be the glory
To you must by the show

And every word I speak
And every dance I may dance
To you I bow and I thank you now
For giving me the chance

And you are the cause of my everything
You fill my heart make me want to sing
And the love you bring is new every day
And that's why I say to you
Show me all that you have for me
You let me live so abundantly
And you make me see
That's why I depend on you

Teach me every day
The mysteries I hold
Prepare me for the days ahead
As I watch your plan unfold

And open up my heart
To learn to share your truth
Use my life for your glory
To bring others home to you

And you are the cause of my everything
You fill my heart make me want to sing
And the love you bring is new every day
And that's why I say to you
Show me all that you have for me
You let me live so abundantly
And you make me see
That's why I depend on you

**LESSONS**
Phillip Sandifer

Our love was never ending
And my only hope was spending
My life with her—with her

My world revolved around her
Longing for the chance to tell her
But now she is gone—she is gone

CHORUS

No your lessons don't get any easier
I turned my back on you for her
Now you've shown me again
On whom I should depend

It's not that our love was wrong
But simply the things I was holding onto
So you took her from me
And you made me see

That I need you, beside me to guide me
Well I need you

There was an empty space
In my heart that needed filling
And you came in
And made me willing to trust you

For your love is never ending
And now my only hope is spending
My life with you
Lord with you

CHORUS

**GIVEN BACK TO YOU**
Phillip Sandifer

Through many nights you stayed with me
And saved me from the dark
You walked with me through lessons
And shared with me your heart

You tried to understand me
While teaching me to care
And when it seemed you were far from me
I somehow found you there

Understand I always will love you
Understand I care
Know that you will never be wanting
For all my life I'll share

Now as you go your way today
Know what I say is true
All the love you've given me
Will be given back to you

**OPEN UP**
Phillip Sandifer

She was alone
She was unattached and confusion was her guide
For the world she'd known had simply grown
And her dreams had not survived

So she cursed
And she questioned the existence of her life
For she knew that somewhere
Was a way to make it right

Oh it's not that she doesn't know
She just wants to run the show

Whoa, whoa, whoa if she
Would only open up her heart and see
The emptiness and the loneliness
And how needless it all can be
For we are guaranteed the victory
And as the world around us attempts to surround us
The love will set us free

Need has been described
As a wish for something lacking
But lacking as we are we wander near and far
But our energies are spent

And as she searched
It became more clear
We may be here for something more than just the ordinary
Give your life he will make things right

Whoa, whoa, whoa if she
Would only open up her heart and see
The emptiness and the loneliness
And how needless it all can be
For we are guaranteed the victory
And as the world around us attempts to surround us
The love will set us free

**ANOTHER DAY**
Phillip Sandifer

All he did was listen
And my tears began to fade
As I told him of the troubles
That I'd had throughout the day

I told him of the disappointments
And the pain that I had felt
And though I'd come a crying
I was smiling as I knelt

CHORUS

Give him your troubles
Give him your pain
Give him all the lonely people
Call them by name

He'll make you feel happy
He'll make you feel whole
And the anger that once burned
Becomes a lesson that is learned
And tomorrow's gonna he another day

Well I stood up a winner
For I'd knelt before the king
And I'd felt the great assurance
That only he can bring

And though the days they may get longer
And the trial become less scarce
My life it just get stronger
For he listens to my prayers

CHORUS

**SIMPLY I LOVE YOU**
Phillip Sandifer

Hours I've been thinking about us
And the love that draws us near
You're my holy partner
You make my life more clear

Days I've been contemplating
Asking you home for good
And if it weren't for the time
Our incredible bind—I would

CHORUS

Simply I love you
I'm impassioned by your heart
You're the exception
We'll never be apart

And honey I need you
With a need I've never known
And when it's time
I'm gonna take you home

We started out the most innocent pals
Walking late at night
But soon thereafter our happiness
Became my life

Building crazy fires
Grabbing for your toes
Taking wonderful trips kiss incredible lips
I know—woa woa

CHORUS

**NEVER STEAL THE SHOW**
Phillip Sandifer

Well I've been told from the beginning
How you make your presence known
And just throughout my life I've seen
What hate does when it grows
Infesting minds of pure men
But your days are numbered
You'd better heed my call

For though you've had your moments
Of havoc and unrest
Where you've furthered man's desires
And you've caused him to test
A love that has more meaning
Than anything you are
Satan it's all over
For you have gone too far

You won't steal the show, whoa
You're not gonna steal the show
You've had your moments but I've a promise
You're not gonna steal the show

I am here to remind you
I am here to show you
I am here to remind you
That you will never steal the show

With every trick you have attempted
Just to bring us down to you
But let me tell you serpent of the earth
You never will get through
For there is one who has more power
Over minds of men than you
And you can keep on trying
But he will bury you

You'll never steal the show, whoa
You're not gonna steal the show
You've had your moments but I've a promise
You're not gonna steal the show

I am here to remind you
I am here to show you
I am here to remind you
That you will never steal the show

Steal the show, steal the show you will never steal the show

**PURITY**
Phillip Sandifer

Purity the word
I will not ignore it
We've let down in the past
And so have suffered for it

Oh so right
And beautiful as you and I
I know it can be
We can have this purity

When we were young
It was so simple then
Godliness it seemed grew on a tree
Living our lives playing our games
Life it seemed would be a breeze

And as we grew we realized
Somewhere was a plan in store for us
Maybe too late maybe too soon
I learned a lesson a powerful lesson

Purity the closest thing to god's heart
Purity
Always remember we have forgiveness
He'll not let us fall apart

Of all the lessons since those simple days
The one I cherish most of all
And one simple word we'll use
To guide our way
As our intent is not to fall

Purity the word
I will not ignore it
We've let down in the past
And so have suffered for it

Oh so right
And beautiful as you and I
I know it can be
We can have this purity

**THE PLAYERS**

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**Guitars:** Larry Seyer, Mark Lang Phillip Sandifer
**Drums:** John Treanor
**Percussion:** James Fenner
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**Woodwinds:** John Mills
**Background Vocals:** Phillip Sandifer Mike Sandifer, Chris Crawford, Gary Powell, Larry Seyer, Tom Cantrell
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**Viola:** Shirley Blair, Ed Lawrence Doug Tabony
**Cello:** Mary Ann Dresser, Meredith McAlmon
**Strings:** conducted by Gary Powell
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**Engineer:** Larry Seyer
Mastered by Stan Ricker at Mobile Fidelity Sound Labs Chatsworth, CA

[illegible]

This [illegible]
Only [illegible]
Sales are Void, [illegible]

# ANN REED
# TALK TO ME



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# ANN REED
# TALK TO ME

**SIDE ONE**

TALK TO ME
ONCE BITTEN
JUST OUT OF REACH
NOTHING TO SAY
AUTUMN RAIN

**SIDE TWO**

COMPLICATIONS TO A SIMPLE LIFE
GHOSTS
I WANT TO BELIEVE
TRUE ROMANCE
I WOULD LOVE TO DANCE

ALL SONGS WRITTEN BY ANN REED.

LYRICS ENCLOSED.



**PRODUCER:** TERRY (T. K.) GARDNER
**EXECUTIVE PRODUCERS:** BOB FELDMAN, ANN REED
**PERSONNEL:** ANN REED: Vocals, 6 & 12 string guitors, T. K. GARDNER: Electric & ocoustic guitors, percussion; KATHY CRAIG: Keyboords; PEGGY JEANS: Boss; SHEILA EARLEY: Drums; KATHRYN MOSES: Soprono/olto/tenor soxophones; LOUISE BARANGER: Trumpet & flugelhorn

**ARRANGER:** TERRY GARDNER
**VOCAL ARRANGEMENTS:** ANN REED
**ENGINEER:** DAVE JAHNSEN
RECORDED AND MIXED AT ASYLOMAR
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**COVER PHOTOGRAPHY:** ILGA CIMBULIS
**LAYOUT AND DESIGN:** GEORGE OSTROUSHKO
**PRODUCTION COORDINATION:** ERIC PELTONIEMI
**SPECIAL THANKS:** Mary Bahnemon, Karen Golorowicz, Doris Ikier, Ellen Stubbs, Jeon Eckerly, Shoron McDonald, Bernie Melby, Gael Wager

Jacket Made in Canada

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RED HOUSE RECORDS

# ANN REED
# TALK TO ME

(enclosed song lyrics in the order they appear on record)

### TALK TO ME

The years pass
And time has a way of taking its toll
The broken, unspoken promises get sold
No damn secrets stashed away
It's all in what you never say
It's hard to read between the lines
When all you ever say's "I'm fine"

Talk to me, talk to me
I really want to know
Talk to me, talk to me
You hardly say hello
You get your way by having nothing to say
Something in me's lost
It's missin' you know I'll listen
If you'll just talk to me

The friendships we let slip
Seemingly drift away
"How are you" "Good to see you"
Empty Q and A
Nothing really stays the same
Lovers once now a stranger's name
The ache is in the mem'ries held
If you remember you won't tell

So accuse me don't refuse me
Dismissing me out of hand
Silence broken, lines are open
We'll find out where we land
I can understand resistance
I'm only trying to bridge the distance
Part of you angry
Part afraid
You got something to say now say it.

### ONCE BITTEN

I can understand why you're so confused
Love for you lately's been not so cool
You've been wrung out and hung out to dry
So I'll bring you flowers and a bottle of wine
Right after thank you you'll be askin' me why
I can see you're once bitten twice shy

I'm sittin' across a long table with you
I've had an easier time at a job interview
You say you've got to be certain this time
And your questions keep comin' I'll put up with the show
But I'm certainly not perfect just a person you know
Who can see you're once bitten twice shy, two times shy

Once bitten how slowly it passes
Love isn't blind it just needs glasses
You could get your heart around
A love that's lastin' with me

Once bitten you're a little bit cynical
You know I can sure understand
Once bitten it's way beyond physical
If anyone can win you I know I can

It won't be long 'til I'm passin' your test
I'm just crazy in love and I'm not like the rest
You quit stallin' call it a matter of time
Week by week and day by day
I'm gonna prove it to you in every single way
'cause I know you're once bitten twice shy, two times shy

Now I'm sittin' across a long table with you
And I'll tell you right now this is hard on me too
I know you've got to be certain this time
Week by week and day by day
I'm gonna prove it to you in every single way
'cause I know you're once bitten twice shy, two times shy

*end refrain:*
You could get your heart around a love that's lastin'
We could start commencin' with some sweet romancin'
You could get your heart around a love that's lastin'
with me

### JUST OUT OF REACH

At the end of the day
When all my worries either fade or they stay
I think of you and wonder what could I say
You're just out of reach but not for long

You're all that I see
Awake or dreaming you are just what I need
I'll have to chase you 'til you catch up to me
You're just out of reach but not for long

I don't want to go into listing this
You simply don't know what you're missing without me
I'll have to keep on insisting
And I'll give you the chance to resist me
And you'll turn around and notice
It won't be long I know it

I could be miserable and blue
But I'm so happy to be thinking of you
I only wish that you would think of me too
You're just out of reach but not for long

I don't want to go into listing this
You simply don't know what you're missing without me
I'll do more than dropping my hints to you
I'll do my best at convincing you
'til you turn around and notice
It won't be long I know it

You are all that I see
Awake or dreaming you are just what I need
I'm gonna chase you 'til you catch up to me
You're just out of reach but not for long

### NOTHING TO SAY

A whispered warning
And two words to the wise
A sentence forming
As some friendly advice
Go on and on
And then you pause and you wait
But you aren't listenin'
And I got nothin' to say
Absence of questions
But opinions get out
It's my impression
That there's plenty around
Go on and on
And then you pause and you wait
But you aren't listenin'
And I got nothin' to say

Imitation conversation
Silent moments sit there begging respect
If you won't listen
Then I'll save my breath

A whispered warning
And two words to the wise
A sentence forming
As some friendly advice
Go on and on
And then you pause and you wait
But you aren't listenin'
And I got nothin' to say
Go on and on
And then you pause and you wait
But you aren't listenin'
And I got nothin' to say

### AUTUMN RAIN

it's getting late the days are escaping and soon
the warmth of the sun will give way to a harvest moon
friend's faces, ends al embraces the same
nothing as calm or as cold as the autumn rain

*refrain.*
autumn rain deceive me to believe
that beginning and ending's the same
i thought time used to choose sides
it's slipping away with my life
the shadows grow long, the sunlight stays strong
but the warmth is long gone from the autumn rain

seems stronge the leaves would be changing away
green to the red, yellow, brown to a silv ry grey
friends faces lined with the laughter, the pain
nothing as calm or as cold as the autumn rain (refrain)

it's getting late the days are escaping and soon
the warmth of the sun will give way to a harvest moon
when all's said and done it's not simply a game
nothing as calm or as cold as the autumn rain
nothing as calm or as cold as the autumn rain

### COMPLICATIONS TO A SIMPLE LIFE

things move too fast can't they grind to a bare
i try to think but i can't anymore
automatic pilot, please
i can't keep up with the stuff that i see
i'm standing still but i feel it all spin
i see the doors and they all are marked "in"
computer print out on my life
the right moves left and the left wanders right
can't get ahead my feet are glued to the floor
you can't get credit 'less you had it before
automatic teller, please
my face shows up on a monitor screen
i never met mr. at&t i never met mr. or mrs. ge
who are these people the palms I crease
i give them money all they give me is grief

*refrain.*
too many trends too many things to ignore
i get caught up in it i don't know what for
sale on suggestions at a reasonable price
the complications to a simple life

if i get sick then they'll blame it on stress
a lack of sleep or my diet's a mess
automatic doctors soon
idea's late but we're never immune
organic grapes and some bread that is flat
whole wheat this and whole wheat that
i'll nuke 'em in my microwave
and try to figure what it was that i ate (refrain)

and everyone knows what to say with phds and mbas
they're selling wise and sage advice
and i'd do better rolling dice

i read the paper see the tv news
i hear them talking and i get so confused
automatic overtime
they're talkin' millions and i don't have a dime
stars in the sky and some numbers you add
the lines in my face and the lines on my hands
tell me you're gonna read the bumps on my head
with all this help i still don't know who i am (refrain 2x)

### GHOSTS

in the night darkness wrapped around me
wait for light the voices haunt and hound me
i should've done, why didn't you
i could've gone, why didn't you, ah .

photographs black and white the ghosts stare
hold the past those eyes i see myself there
it went so fast, why didn't i
was meant to last the hidden lie
i should've done, why didn't you
i could've gone, why didn't you

*refrain.*
and i will be haunted by these ghosts forever
all the times i wished but never
haunted by these ghosts forever . . .

written hand the words just don't lie there
knit a strand of ink that burns and cries there
what did i say, never enough
the words delayed, they turn to dust
i should've done, why didn't you
i could've gone, why didn't you (refrain)

walk so careful, walk that fence
no one leaves without regrets (2x)

what did i say, never enough
the words delayed, they turn to dust
i should've done, why didn't you
i could've gone, why didn't you (refrain)

walk so careful, walk that fence
no one leaves without regrets . .

### I WANT TO BELIEVE

i wish i could believe what you say
i wish i could believe that someday
you might regret that you left
second thoughts, second chance
i'd like to believe you
but i just don't know how i can

i wish i could believe what i heard
but actions still shout over the words
and nothing can take away aching or erase the lies
i'd like to believe you but i can't i think you know why

*refrain*
i want to believe that you loved me
you never meant this hurt to come to me
i want you to see . .
i want to believe that you loved me
and all of the promises meant something
i want you to see i want to believe

i wish i could believe in what's true
at least in things that i thought i knew
but i never thought that we'd end up like everyone else
i'd like to believe you
but right now it's so hard to tell (refrain)

devational kindness emotional blindness
you'd think i could see what was happening behind us
was there too much faith in your trust
i suppose it's just so
reverse accusations small compensation
we've talked until everything's lost in translation
i wish i could understand how i'll let you go
i wish i could believe and agree it hurts you like it's hurting me
but you've got the comfort of somebody else to cry to
i'd like to believe but i'm all alone unlike you

### TRUE ROMANCE

Having you near me after all this time
Rather than never, better late
You kept me guessin' and I guess it's time
I believe a love like ours is well worth the wait
A drive in the moonlight alone at last
Finally here to take a chance
Two hearts that beat in the same solid rhythm
I believe, I believe in true romance

True romancin'
Undeniable attraction
So many sighable reactions I know
I believe, I believe it's true

Dinner for two in the candlelight
Roses will have to lead the way
When I see you, you see me
And my senses leave me
Can't believe I can't think of one thing to say
So tell me you love me again and again
I'll tell you once more in advance
No love is brighter nothin' feels liner
I believe, I believe in true romance

Your love rocked me
Knocked me out
Locked my heart
No mystery you got the key
You laid low
Played it slow
Waited to know
I can surely see that you believe in

### I WOULD LOVE TO DANCE

the moon is full and hazy and i am shallow with doubt
just holding up this wall and drinkin' in the crowd
some people dancin' close
some people shufflin' it all alone
some people do and some people don't that's what i think

*refrain:*
i would love to dance but i'm waiting for a friend
she'll be here any minute
she knows exactly where i am
nice of you to stop and ask
my palms are sweating my pulse is fast
i'm so relieved when you finally dance away

all alone with the radio i can do it with rhythm and grace
pair me up with a stranger i'll be fallin' on my face
i'm stiff i can't seem to bend my knees
spend most of the time starin' at my feet
it's the longest song of the evening, pardon me (refrain)

in my dreams it's the light fantastic but
really it's a heavy yawn
i think about those movies and i recall
gene and fred and ginger y'know
they'd swing like no one else
but i'd like to think when they went out
they didn't dance at all

the moon is full and playin' hide and seek with the clouds
wish i was a chameleon just blend in with the walls
some people take the floor
the way they move makes my muscles sore
i'll slide my way right out the door, go on home (refrain)

end: nice of you to stop and ask
but i'm shy and self conscious and all of that
i'll find my courage then i'll come back someday

---

**THANK YOU TOO:** Jane Siegal, Connie & Richard Conella s Home for Wayward Musicians G Cohen, Karen Marshall & M T Hannan and their impeccable credit Margaret Towne, Parker & Virginia Reed, M K & Terry, Kathy & Linda, Knut Koupee Ruby's Gem Cafe, Bob Feldman, Tom Farmer Irene Filkins, Dana Malk Bruhig (thanks for the snare!), Eric Pellaniemi

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Tour direction RED HOUSE PRODUCTIONS, PO BOX 4044, ST PAUL, MN 55104

Also by Ann Reed on RED HOUSE RECORDS
JUST CAN T STOP-RHRit

For more information about ANN REED, her touring schedules and the latest news—as well as a catalog featuring information about other RED HOUSE recording artists—please write to Red House Records, PO Box 4044, St Paul, MN 55104 U S A

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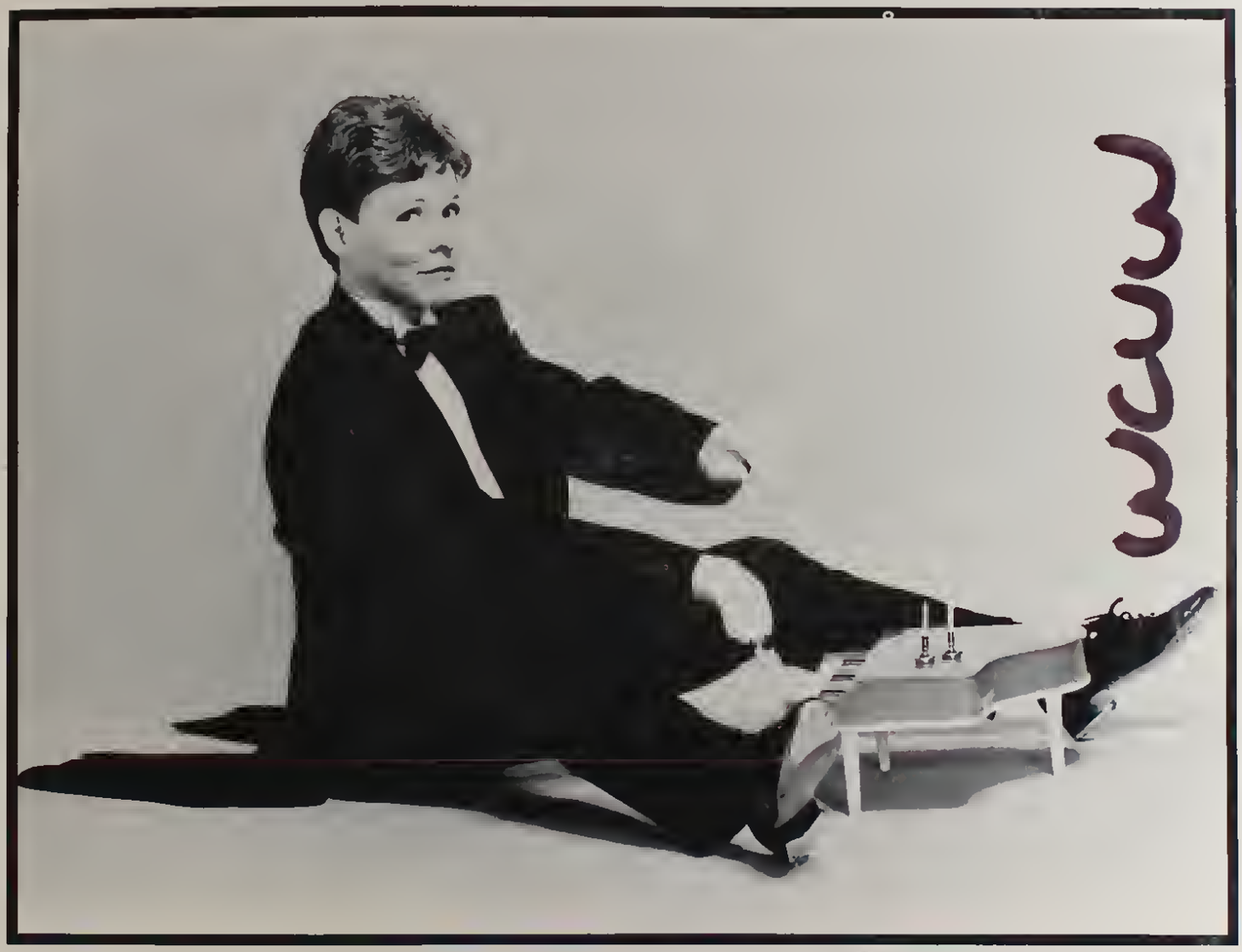
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B-81369
STEREO

# LYNN LAVNER...i'd rather be cute

WOMYN'S Dec 10 86

LAVNER, LYNN
...i'd rather be cute
BENT



B-81369
STEREO

# LYNN LAVNER...i'd rather be cute

Lynn Lavner's cabaret act might be described as unconventional. The songs and humor are drawn, she says, from "my own experiences as a short, left-handed, Jewish lesbian from New York, which are considerably different from the experiences of an average person from, let's say, Columbus, Nebraska." And the quick-witted Lavner, who has written hundreds of songs and gained 90 pounds since birth, performs in black leather.

In only three years on the cabaret circuit, Lynn Lavner has taken her original brand of lavender music and comedy across the country, bowling over audiences and critics alike. While her act, "An Evening With Lynn Lavner...is Plenty," is mostly gay in content, her appearance is aimed at a playful parody of stereotypes, and the material is universally appreciated by anyone with an open sense of humor. "I'm trying first of all," she says, "to entertain. Second, I want to raise an awareness in people's minds of the state of gay life today, to show the ways in which we are similar and the ways we are different. And, third, I am trying to pay off a 1983 Honda Accord."

After an apprenticeship served in the piano bars of New York ("My hero is anyone who wrote a song between 1911 and 1943") she made her cabaret debut at the Duplex, earning glowing reviews and a reputation as a "pint-sized Tom Lehrer." Appearances followed in San Francisco, Boston, Chicago, and on many college campuses, with Lavner taking time out to record two albums. The first, "Ladies Don't Spit and Holler," is an off-off-Broadway musical for which she wrote the score. The second, "Lynn Lavner...Something Different," features songs from her cabaret act. She is the musical director and women's segment editor of "Gay Morning America," New York's gay variety show on cable television. After a third successful summer season on Fire Island, Lavner co-hosted the 1985 New York City Gay Pride Rally.

But Lavner isn't satisfied merely to be called "not the most politically correct act in lesbian show business," or to smile out from the pages of the 1986 Gay Engagement Calendar. "I hope also to taste every cocktail that can be mixed with peach schnapps, and to see everything cute that can be done with pants, socks, and Reeboks. And I would like to remain relatively unknown. After all, William Shakespeare is much admired in spite of the fact that we don't know who he was either."

SIDE ONE:

| | |
|---|---|
| I'd Rather Be Cute | (2:25) |
| Personal | (4:10) |
| A Mother's Lament | (3:50) |
| Aviatrix | (3:58) |
| Thank You, Lizabeth Scott | (3:15) |
| Such Fine Young Men | (3:25) |



SIDE TWO:

| | |
|---|---|
| First Dyke On "Dynasty" | (2:02) |
| Breaking Silence | (4:39) |
| Number One | (2:55) |
| That's All Right With Me | (3:05) |
| Oh, How I Love Cabaret | (3:20) |
| Dear Mrs. Sperber | (2:54) |

Produced by ARDIS SPERBER

Recording Engineer: Frank Grassi

Photography. Anita and Steve Shevett
Sol Lavner

**BENT**
RECORDS
480 East 17th Street
Brooklyn, NY 11226

℗© 1986 Lynn Lavner

# Betsy Rose

## *wings against the sky*



KALEIDOSCOPE F-31

0 1489-10031-1 6

F-31

*Side One*

Ordinary Day *3 15*
House Full of Secrets *5 38*
Circle of Light *3 25*
Open the Door Again *6 55*
Nicaragua (The Fruits of Work and Love) *2 05*

*Side Two*

Darlin' I'm Glad *5 20*
Valentine's Day *6 25*
Starlight *3 00*
Let Her Go *6 10*

All songs written by Betsy Rose ℗ Paper Crane, BMI



*Produced by* JULIAN SMEDLEY
*Musical Arrangements by* JULIAN SMEDLEY, BETSY ROSE and musicians
*Guitar, Piano and Vocals* BETSY ROSE
*Acoustic and Electric Guitars* NINA GERBER
*Acoustic Bass* CARY BLACK
*Guitar and Tiple* RAFAEL MANRIQUEZ
*Electric Bass* JOY JULKS
*Drum and Percussion* PAUL VAN WAGENINGEN
*Cello* MARK SUMMER
*Violin* JULIAN SMEDLEY
*Supporting Vocals* RHIANNON, DAVID WORM, RENEE HAYES, JUDY FJELL

*Art Direction and Design* JOHN PAUL
JPD—Visual Communications & Design
*Cover Photography* IRENE YOUNG
*Stylist* SHANA PENN

*Recorded and Mixed at* Dave Wellhausen Studios by DAVE WELLHAUSEN,
November 1987 to January 1988
*Mastered by* GEORGE HORN at Fantasy Studios, February 1988

*For Touring and booking information contact*
Paper Crane, P.O. Box 9538, Berkeley, CA 94709

**kaleidoscope records**

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Available on cassette C-31 Jacket made in Canada



*"May you live in interesting times"—a curse or a blessing? In the "interesting times" of the early civil rights movement I wrote my first songs. Now, the current times draw forth in me music that is deeply reverent of life's beauty and rugged vulnerability. I hope you find here a moment, a chorus, that helps sustain your faith in the deep harmony of life.*

BETSY ROSE: Guitar, piano, vocal
NINA GERBER: Acoustic and electric guitars
CARY BLACK: Acoustic bass

*Side One*

## Ordinary Day

*Words & Music by Betsy Rose*

(chorus)

This is just my work
I'm just doing what I was given to do
Hope I can do it my whole life through
For the love of the singing and the love of you
The singing and the love of you

It's an ordinary kind of normal day
I got errands to do, bills to pay
Dishpan hands and songs to play
On my ordinary day
Sometimes I feels like a rising flame
I get carried away by dreams of fame
There's a little magic and a lot mundane
In my ordinary day

(chorus)

Well it's a twist of fate it's a lucky chance
That there's life and music in these working hands
I'll use these tools the best I can
On this ordinary day
It's all stitched into one design
The common thread, the extra fine
The mud and the stars I'll call them mine
In my ordinary day

(chorus)

Without you
Where would I be without your chorus
I'd be a tree falling down in the forest
Falling out of tune
Without you there'd be no echo to carry the words along
It's you who lends the magic to my ordinary song

This is still my work
I'm still doing what I was given to do
Help me to do it my whole life through
For the love of the singing and the love of you
The singing and the love of you

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*Violin* Julian Smedley

## House Full of Secrets

*Words & Music by Betsy Rose*

*It is not so much the direct abuse that leaves lasting wounds on us, but the secrets we continue to keep long after childhood days are gone*

(chorus)
In the house full of secrets with curtains of doubt
You may run away early or stay much too long
But you're trying to get out
And it clings to your body your voice and your dreams
'Til you find that you're still keeping secrets
and you never feel clean

They smile when they're angry they joke when they're sad
There are sudden explosions of good times gone bad
And you're caught in the cross fire like a kite in a storm
And you learn how to change with their weather
but you never feel warm

And they hide it in bottles they hide it in food
In jovial teasing and sudden dark moods
And public opinion becomes God on the throne
And children learn early to show a good face
And bear secrets alone

(chorus)
And it clings to your habits
Like cobwebs and dust
'Til you find that you're still keeping secrets
From the ones that you love

And maybe you loved them and you wanted to please
So you joined in the secrets, you caught the disease
You polished the doorknobs didn't turn them too hard
Didn't poke where you might not be wanted
You stayed in the yard

Or maybe you learned hatred all bottled and sealed
Like a knife cutting out what you can't bear to feel
And you wish you were softer that the door would swing wide
But your anger's too narrow, and the path of forgiveness too wide

(chorus)
It fogs up the window, it muddies your view
'Til you find that you're still keeping secrets,
even from you

There's story you heard as a child of a puppet who
tried to get free
When he ran from his father he fell into bad company
So you learned that a life without strings is a dangerous deal
But you're haunted by stories with endings where puppets get real

Tell my sisters and brothers who carry this load
We can't run away but we have to leave home
I'm spilling my secrets my back's to the wall
I'm saving my own skin, let the house of cards fall

May the house that I build with my lover and friends
Have windows flung open to sunlight and wind
May the moments of darkness not tear us apart
May the children speak freely the secrets and dreams of their heart

Leave the house full of secrets draw the curtains of doubt
If you ran away early or still hanging on
You got time to get out
No promise of sunshine
No slick guarantees
You may not be happy or holy or sweet
But by God you'll be free
From your house full of secrets

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*Electric Bass* Joy Julks
*Drums and Percussion* Paul Van Wageningen
*5 String Violin* Julian Smedley

## Circle of Light

*Words & Music by Betsy Rose*

In a circle of fire in a circle of light
Come together come to sing come to this night
Come on sisters come on brothers climb aboard and hang on tight
We're taking flight in a circle of light

In a circle of light in a circle of peace
Leave your troubles at the door and be released
Every heart is hungry come on welcome to the feast
Of harmonies in a circle of peace

In a circle of peace in a circle of friends
You can lay your burden down and start again
No more whispering in the shadows come on join the angel band
And lend a hand in a circle of friends

In a circle of friends in a circle of song
Every frog every sparrow sing along
If they told you to be silent you can show them they were wrong
It'll make you strong in a circle of song

In a circle of song in a circle of fire
Catch the spark that sets you blazing with desire
Every voice can move a mountain every breath can be a choir
And we'll conspire in a circle of fire

In a circle of fire in a circle of light
Come together come to sing come to this night
Let it echo in the valley let it ring from the mountain height
We're taking flight in a circle of light
Gonna set things right in a circle of light
We'll sing all night in a circle of light

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*"Scat Trio"* Rhiannon, Dave Worm, Julian Smedley
*Supporting Vocals* Renee Hayes
*Campfire Chorus**

## Open The Door Again

*Words & Music by Betsy Rose*

*My first contact with the Sanctuary movement was at the Westin Priory, where a small group of Benedictine brothers sheltered a refugee family from Guatemala Their story became a song the day I heard the news report of the Sanctuary arrests in Tucson, January 85*

(chorus)

Welcome 'cross the border all you weary freedom fighters
Oh my country born in freedom's name
Open the door again
To the children of our faded dream, keepers of the flame
We must not refuse the gifts they bring
Open the door again

Welcome Margarita and your children shining bright
Smuggled in a pickup truck under the rifles of the night
Your crime was teaching women how to read and how to write
And your husband disappeared one summer night
Our winters are much colder here, the food is not your own
Our place of worship all we have to give you for a home
And we cannot promise safety they have broken other doors
Pulled the children from the alter, nothing is sacred anymore

(chorus)

And we've never seen such children with their dark and sparkling eyes
Who've seen a hundred nightmares, heard a thousand cries
Now they play among these evergreens, chase the birds away
And they serve communion bread and wine on our holy days
We're the ones who have gone childless, we've cut the family cord
We give our lives to work and prayer and the hearing of God s word
Now there's laughter in the chapel, your language fills our prayers
You have taught us faith walks hand in hand with fear

(chorus)

You worshipped in your village in secret round the flame
Like gunfire in the distant hills the bible called your name
Now you see your daily struggle in every line you read
How the poor shall be uplifted, the oppressed shall lead
It was once we thought we'd teach you, give salvation like a prize
Now our hearts are humbled daily by the wisdom in your eyes
By your simple acts of courage, the faith that lights your days
You have sanctified and blessed our ancient ways

(chorus)

Unlock the border, light the fire
And open the door again

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*Additional Guitar, Tiple* Rafael Manriquez
*Supporting Vocals* Judy Fjell, Renee Hayes

## Nicaragua (The Fruits of Work and Love)

*Words & Music by Betsy Rose*

*The people of Nicaragua, South Africa, the Phillipines, and many more are overturning their lives their government their economy, overturning the post like rich earth ripe for a new planting*

Nicaragua, El Salvador
There is a dream there is a wakening
There is a seed there is a ripening
The harvest time has come
The fruits of work and love

*© 1986 Paper Crane, BMI*

*The Campfire Chorus**

*Side Two*

## Darlin' I'm Glad

*Words & Music by Betsy Rose*

*A true story, not mine, but one gathered from that storehouse of folklore that women carry and share. Spilling secrets can rock the boat but it can also deepen the love.*

You came through the door and I knew it was time
Something weighed heavy on your heart
You sat me down gently, said, "Mom, take a breath"
Tears filled your eyes, you just couldn't start
I said "Honey, I've known you so long and so true
No secret between us could stay
So come to my arms sweet daughter of mine
There's something that I want to say"

(chorus)

Darlin' I'm glad that you're gay
Darlin' I like you that way
I know it's been hard and I just want to say
Darlin' I'm glad that you're gay

Well I remember the boy who first won my heart
When I was still young and so brave
And though he confided it was men he desired
Still I swore I could change him with the love that I gave
I said "Honey, just give me some time and some trust
I know I can prove that you're wrong."
But some things you learn not to stand in the way of
And this was my farewell song

(chorus)
(My heart may be aching but still I can say)

And now that I'm sitting here looking at you
The girl that I raised up and I love through and through
I think of the secrets we never confide
And all of the love that gets locked up inside
So daughter, there's things you don't know about me
All these years that I've lived on my own
You know Martha next door who's been my best friend
Well I think that it's time you should know
That honey, that woman's much more than my friend
I've been longing to share this with you
So won't you please sing me the words to that song
And tell me, please tell me it's true

Darlin' you're glad that I'm gay
Darlin' you like me that way
You know it's been hard and you just want to say
Darlin' you're glad that I'm gay

(chorus)

(I love you so much and I just want to say)

*1984 Paper Crane BMI*

*Supporting Vocals* Judy Fjell, Renee Hayes

## Valentine's Day

*Words & Music by Betsy Rose*

Stores are closing up their doors on Valentine's Day
I've been up and down this avenue trying to buy some words to say
Something lyrical and tender, profound and true
With a touch of tradition, but totally new
Some Hallmark Shakespeare about me and you

Your romantic streak is leaking out in a single red rose
Lines scratched on an empty card in your clumsy prose
But the signs of your love are everywhere
In the tidy rooms and the quiet air
My supper on the table and my rocking chair

Thank you for the steady way you keep our home
The world may see me flying but they don't see my ground
They don't see you waiting when the airplane lands
Or standing backstage to give me a hand
I could never fly so far without this place to stand

Hearts are so mysterious, like snowflakes, like stars
With all their strange attractions, loyalties and scars
Well you weren't my first and it took some time
The fit keeps getting better but there's no perfect rhyme
Just the poetry of living in these heartbreak times

So here's a mixed bouquet of perfume and sweat
Plucked from that garden row between romance and regret
'Cause it ain't smooth sailing on the sea of love
You ain't what I spent my youth dreaming of
Honey, you're not everything but you're more than enough

Stores are closing up their doors, it's Valentine's night
I'm walking home on icy streets, my pockets empty and that's alright
'Cause I'll give what I can when the spirit moves
In this long term loving we make our own rules
Maybe I'll find you the perfect gift for April Fools

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*High Strung Guitar* Nina Gerber
*Violin* Julian Smedley

## Starlight

*Words & Music by Betsy Rose*

This world is such a big place
And I'm so very small
As I lie in bed with the lights all out
My parents' voices down the hall
And my lamp looks like a monster's head
There's something creeping toward my bed
I pull the covers over my head
And I say my magic charm

I say star light, star bright
Don't let the darkness eat up the light
Don't let me lie awake all night
'Til the morning comes
Star light, star shine
Tell me everything's just fine
And the world is turning right on time
Morning always comes

This world can be a sad place
This world can make me cry
There's days I can't please anyone
It doesn't matter how I try
My best friend doesn't want to play
My parents tell me I'm in the way
I crawl into bed at the end of the day
And say my magic charm

(chorus)

This world it ain't no picnic
It ain't no cherry pie
The little ones get messed with
And the big ones just get by
There's some that grow up fast and hard
They shoot their shadows down
There's some just seem to crumble
Turn their heads and pretend there's no shadows around

This world is still a big place
Though the years have made me tall
The darkness still gets hold of me
Casting shadows on my wall
The monsters loom before my eyes
If I look too long I get paralyzed
I gotta trim them down to size
So I still say my magic charm

(chorus)

Star light up above
Take care of everything I love
Tell me that I'm big enough
To face whatever comes
Star light, star shine
Tell me everything's just fine

*© 1986 Paper Crane BMI*

*High Strung Guitar* Nina Gerber
*Violin* Julian Smedley
*Cello* Mark Summer
*Children's Chorus* **
*Campfire Chorus* *

## Let Her Go

*Words & Music by Betsy Rose*

*To my little sister Martha. Your wings shining bright, the sky big enough to hold all the love and sorrow we've both known.*

If I could lift my eyes for just a moment
I swear I'd see your wings against the sky
But I've been studying my hands so helpless and so human
They could not touch the fever in your eyes
Still I cannot help but reach after your fading form
Or study your picture for a clue
Oh these bodies have their limits
They're a temporary home
And yours has done its duty and is gone

(chorus)

So let her go
She's a feather in the wind
Gone back to wherever life begins
And for all the love we know
She was only here on loan in flesh and bone
So let her go

The wonder of new life, birth into sunlight
And who remembers where we were before
It fades back into darkness as we make this world our home
But always something beckons from a far off shore
My heart forever hungry for a bigger sky
For a truth drawn large before the human eye
Oh these senses have their limits
The fly within a cage
Regretfully I bow before an empty page

(chorus)

We've scaled the highest peaks, we've plundered the ocean
We've made machines that measure stars and dust
But I've been studying my heart in a different kind of mirror
Since you've gone I have been driven into trust
Like a field beneath the plow my heart is broken
The words that might have healed were never spoken
Oh these words, they have their limits
They're clutching at the air
Still I sing my song believing you are there

And I let it go
It's a feather in the wind
It all goes back wherever life begins
And for all the love we know
We are only here on loan in flesh and bone
So let it go

Let it go
We're a feather in the wind
We all go back wherever life begins

*© 1984 Paper Crane BMI*

*Cello* Mark Summer

*Campfire Chorus* Inge Hoogerhuis, Jennifer Berizan
Judy Friedman, Laurie Mattioli, Tracy Stark, Irys Schenker

**Children's Chorus* Juani Alexander, Tracy Austin, Tamekka Cockerham, Crystal Gahagan, Shana Kali, Nicole Roulette, Natanyaha Wilson (from the Berkeley Arts Magnet School)

Heartfelt thanks to
Julian, *for boundless good energy, patience, and chauffering*
Dave *and* Janet Wellhausen *for the coziest studio in the Bay Area*
Judy Fjell, *an old friend, but a new gift in my west coast life*
Fran Peavy, *for teaching me about crabgrass and interconnection*
David, *who keeps the ground steady, and my heart and soul trued to the real*
H.P., *the wind beneath my wings*

*And to so many others whose energy and commitment to the spirit of this music have made it possible for me to continue.* My parents, Kathy Brownback, Faith Winthrop, Mindy Fried, Martha Leader, Renee Hayes, Jodi Sagar, Carolyn Brandy, Irene Young, John Paul, the Creation Spirituality communities, Tom Diamant, and Jeff Alexon of Kaleidoscope Records, Interhelp, the People's Music Network and progressive music communities of both coasts. *Where would I be without your chorus!*

Kaleidoscope Records F-31

Made in Canada

STEREO

# The Moment of Truth

with

Dennis and Elaine



*Stereo*

# The Moment of Truth

## with

## Dennis and Elaine

### *Side One*

THE MOMENT OF TRUTH
THROUGH IT ALL
LOVE WAS WHEN
MORE, MUCH MORE
SOMEBODY BIGGER THAN YOU AND I

### *Side Two*

KEEP ME WHERE LOVE IS
I'LL TELL THE WORLD
SWEET, SWEET SPIRIT
THE SAVIOUR IS WAITING
THERE'S SOMETHING ABOUT THAT NAME

*This album is dedicated to the wonderful people of The Holden Chapel in Holden, Massachusetts. Their vision and witness have been and always shall be a challenge to our service to Him. (Philippians 1:1-6)*



He had spent over seven years in local Church settings in such capacities as Minister of Music, Minister of Youth, and Pastor. She had chosen elementary education as her career and was a very successful teacher and an excellent mother Then one day God began to issue a call that was as undeniable as Paul's and Dennis and Elaine began to follow this new vision, stepping-out into this exciting new venture of faith --- music evangelism! Dennis said, "God has given us a new and burning desire to use music as the vehicle for sharing the riches we have discovered in Him." Dennis and Elaine rejoice at each opportunity offered them to share Jesus' message of abundant life. It is their prayer that this album will be more than just recorded words and music to you. It is their sincerest desire that God will continuously use this recording as a means of speaking to you personally concerning His Will for your life!



DENNIS and ELAINE
103 Parker Avenue
Holden Mass 01520
(617) 852 6592

A special "thanks" to our gifted instrumentalists. Without their sacrificial commitment of time and talents it would not have been possible to produce this album.

Piano, Organ, Synthesizer..... Linda Campbell
Organ, Bass, Cello, Violin ..... Gerald Campbell
Percussion ..... Dave Minkle
Oboe ..... Eric Stolte

Record[illegible]
STARIZON[illegible]
Worceste[illegible]
Dwight Schil[illegible]

3094 8

LOCAL

LOCAL

# BETH YORK



# TRANSFORMATIONS

# B E T H Y O R K

# TRANSFORMATIONS



*Transformation...turn around...change heart...break away...deviate from the norm... revolt...spin...pass from one moment to another...move... swirl...change chords... evolve forms...transpose vision into sound...sound into vision...vibrations healing... A dance in polyrhythmic time.*

*Transformation...the flow of our creative energies into rivers of social and spiritual change. This album is dedicated to the goddess within.*

**SIDE ONE**
TRANSFORMATIONS I-V (15 06)
flute Karen Morsch
oboe Karen Sassman
alto sax· Lisa Goldfarbe
piano, poly 6 Beth York
bass Dede Vogt
percussion Joan White

**SIDE TWO**
DOLPHINIA, Section I (I & II 7 24)
vocals, guitar, poly 6 Beth York
DOLPHINIA, Section II
english horn: Karen Sassman
harp Susan Ottzen
piano Beth York
TIME AND AGAIN (3·12)
oboe Karen Sassman
piano Beth York
GO TO SLEEP (Trad ) (3 34)
vocals, guitar, poly 8. Beth York

Special thanks to Abby, Nancy, Leurie, Pauline, Kay for keeping the faith, Madelyn for the beginnings, Carol for being here, and the community of women and men who made this recording possible

Jacket Made in Canada
ALSO AVAILABLE ON CASSETTE

**Executive Producer:** Beth York
**Recording Engineers:** Janet Snyder, Eddy Offord
**Mixed by:** Janet Snyder, Beth York, Eddy Offord
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Except for Go To Sleep (Trad )

# Judy Reagan
# OLD FRIENDS



**SIDE ONE**

CHEESE (3:14), SUNDAY PAINTER (3:43)
HOLLYWOOD HAIRCUT (3:20), DISPOSE OF PROPERLY (3:57
SOFTBALL (4:25)*

★

**SIDE TWO**

ROSE-COVERED RADICAL (3:59)
TRANSLATIONS (2:59), MERRY-GO-ROUND (5:06), DYKE (2:47)*
OLD FRIENDS (3:43)

★

**SOME OF THE OLD FRIENDS**

JUDY ROAGAN—vocals & guitar
BARBARA LEE—vocals, piano & principal arranger
ANDRIA FLOYD, PAT HALL, JANNE HARRELSON, TUCKEY REQUA—vocals
STEPHANIE BOWMAN—flute ROBANN GRIFFIN—electric lead guitar*
VAL MULLIN—electric bass* MARY SCOTT—acoustic bass
JUDITH SCHWARZ—kazoo ROBYN ZEIGER—mandolin
FLO HOLLIS—concert sound JOHN RAMO—recording engineer
BETTY STEINSHOUER—concert production & moral support

★

*This album*
*is dedicated to all of us*
*but especially to Nan, Judith Schwarz, Mary Farmer and Maxine Feldman*
*—four fine women who never stopped believing*

WILD PATIENCE RECORDS

STEREO
(NR14311)

**WOMEN'S MUSIC DISTRIBUTION CO.**
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JR and Robyn



Morgan

# Judy Reagan
# OLD FRIENDS
## FIRST SIDE



Mars



CJ



JR and Nan



Janne Pat Barbara & Tuckey

### CHEESE

*The "let them eat cake," mentality has returned—with a vengeance!*

Cheese, let them eat cheese
Cheese, let them eat cheese

Give them a taste of my beneficence, cut 'em where they live
And when they wince, give them cheese, American cheese
Just stand in line for an hour or two with documents that prove that you
Are hopeless and poor—a processed American

Cheese, let them eat cheese

Grilled cheese, broiled cheese, dried cheese, fried cheese
Homogenized;
Blessed be the cheese that binds us
Golden is the cheese that blinds us
Cheese, let them eat cheese

A little taste of cheese and the future looks brighter
Seven pounds of cheese and your load gets lighter
Instantly, let them eat cheese
Eleven dollars retail, the farmer in the dell says,
"What the hell, buy it from me. American Cheese."
The cows of the world salute you (Moooo . . )
What? You have no job, have some fondu

Cheese, let them eat cheese

Will cheese keep the rats from deserting the sinking ship, perhaps
More tempting the bait, the stronger the trap, the deader the rats
Eating cheese, American Cheese

Will cheese keep our minds off the vultures as they circle us
A modern refinement of Nero's bread and circuses.

Cheese, let them eat cheese.

They don't give edam, we're not gouda 'nough
They won't share their camembert, no brie for free
They would miss their swiss, but they will compromise
With homogenized, pasteurized, processed American cheese

American, American, American
American, American, American
American, American, American
Cheese.

*Vocal & acoustic guitar Judy*
*Back-up vocals Janne, Barbara, Judy, Tuckey*
*Double Bass Mars*

### SUNDAY PAINTER

*Tillie Olson's book SILENCES started me thinking about why we haven't been able to always accomplish what we care about. Watching women's lives around me showed me.*

She's just a Sunday painter, she only paints her magic Sundays
She makes the brushes dance, the faces that she paints entrance you Sundays

But Monday evening do the wash, Tuesday evening clean the house
Wednesday take the baby to the doctor

She'd like to write a novel, too much pain, it's too much trouble most days
The messages she'd like to weave would snare your soul make you believe in most days
But Thursday evening late at work, Friday evening somehow goes
Saturday spend hours with the shopping

Where has the artist in her gone
It seems to take all her time and patience to hang on

There sits the old piano, catching dust its music rusty these days
A sad, forgotten friend, its usefulness come to an end these days
Her mistress has no time to play serving food on plastic trays
Accompanied by songs upon the juke box

She dreamed she'd be a dancer, feet would move her body'd answer someday
But her dreams have lost their power, like the milk it's left, it's sour somedays
Her dancing took a lonely seat when little sisters had to eat
Dancing's just a bauble for the rich girls

When did the artist in her die
Somewhere between the push and pulling of her woman's life

She's just a Sunday painter, she only paints her magic Sundays
She's just a Sunday painter, she only paints on Sundays

*Vocal & acoustic guitar Judy*
*Piano Barbara*
*Flute Stephanie*

### HOLLYWOOD HAIRCUT

*A thank you to the women whose bravery have made it a little easier for me.*

She had a Hollywood Haircut, she wore black peg pants
Carried her cigarettes in her sleeve, she didn't much like to dance
And if that bull-dyke, stone butch, diesel, dagger woman
Doesn't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember who pointed the way.

She had a bouffant hairdo, she used a lot of Maybelline
A woman-lovin' woman, she loved her butch
There wasn't much she hadn't seen
And if that sweet fem, flirty fox, dolled-up woman
Doesn't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember who pointed the way

Walkin' down the street holdin' hands they were screamed at
Beaten as they left the bars
Fightin' their oppression, never losin' their direction
The front-line troops in the war of liberation
The founding mothers

She had a Hollywood Haircut, she wore black pegged pants
A strong, tough, swaggering lesbian woman, living like she did took a chance
And if that bull-dyke, stone butch, diesel, dagger woman
Doesn't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember who pointed the way

Some of us act like we'd like to forget them
Are we too insecure to see
The things that they could teach us if we'd only let them reach us
We're just different branches on a woman-loving tree
Same roots, you and me

She had a bouffant hairdo, she used a lot of Maybelline
A strong, tough, swaggering lesbian woman
Living in a world that is mean
And if those sweet fem, bull-dyke, woman-loving-women
Don't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember the women who
Remember the women who
Remember the women who pointed the way

*Vocal & acoustic guitar Judy*
*Piano Barbara*
*Lead guitar Robann*
*Bass guitar Val*

### DISPOSE OF PROPERLY

*Are you listening Akron?!*

Here I sit alone again, I think I'll have another beer
It's cold out, I think it's startin' to snow
Don't believe I can leave the table, nothin' to do but read the labels
Tip the bottle up and watch the bubbles flow
And it says .

Chorus
"Dispose of Properly", why couldn't you have done that for me?
Didn't take the time to hand me a line
You never paid attention, you didn't even mention "goodbye", a single time

I guess the barman thinks it's strange, I've been here for four hours
Just one more beer and I'll call it a night
I start to cry, the others stare
But, you know, somehow I don't care
Oh Lord, why did you leave me this way

(Chorus)

So, I'll sit up straight, pretend I'm fine
Till they play the song that was yours and mine
And the tears they come and they give me away
I start to cry, your very soul I curse as I pull another dollar out of my purse
Oh Lord, if I could see you I'd say

(Chorus)

*Vocals Judy, Tucker, Andrea (a.k.a. "The Dolly Parton Front")*
*Rhythm guitar, Judy*
*Piano Barbara*
*Lead guitar, Robann*
*Bass guitar, Val*

### SOFTBALL

*An ode to our national pastime.*

Just about the same time every year
When the days get longer and the nights stay clear
Sneaks up like a thief and steals them all away
You can tell when they pull down the cleats
Can't sleep at night and refuse to eat
Everybody and her sister's getting ready to play

Softball, softball the old ones hobble and the young ones crawl
For a big, strong woman it's the only game in town
Softball, softball start in the springtime and swing till the fall
If you find a women's center and the staff is gone
I'll tell you where to find them and it won't take long
They're out there playing that old softball

The teams are run collectively till a bad news umpire yells, "Strike 3"
And sometimes some of that sisterhood runs amok
But afterwards at the local bar, they debate at length who hit the farthest
And the losing team toasts the winners on their luck

Playing softball, softball, the old ones hobble and the youngs ones crawl
For a big, strong woman it's the only game in town
Softball, softball, start in the springtime swing till the fall
If you overhear an argument that's gone too far
It's over who left the bases in the back of the car
They're out there playing on the softball team

There's always one team tries to outdo all the rest
They arrive in identical lavender sweatsuits
Sweating identical lavender sweat
The team is made up of women that no one's ever seen
The rumor is they're the Yankees or a passing group from Queens

Playing softball, softball, the old ones hobble and the young ones crawl
For a big, strong woman it's the only game in town
Softball, softball start in the springtime swing till the fall
If you can't pitch or field or hit to the fence
Put your consciousness back on the bench
They're out there playing that old softball

A big, strong woman I knew for years missed an easy bunt, was reduced to tears
There's a whole new, brand new meaning for E.R.A.
Pop up, short stop, one, two, three,
The basement team's in misery
But at the end of the season you can be sure they'll say "Wait until next year "

Softball, softball, the old ones hobble and the young ones crawl
For a big, strong woman it's the only game in town
Softball, softball start in the springtime swing till the fall
I've heard it before but I'd like to amend
A baseball diamond is a girl's best friend
They're out there playing, out there giving their all
They're out there playing that old softball

*Vocal & acoustic guitar Judy* *Bass guitar Val*
*Piano, Barbara* *Kazoo Judith*

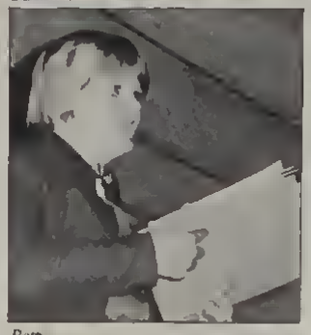

Stephanie


Barbara

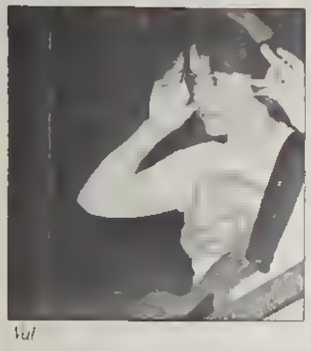
# Judy Reagan
# OLD FRIENDS
## SECOND SIDE


Robann


Judith


Betty


JR Andrea & Tuckey


Val

### ROSE-COVERED RADICAL

*Just a gentle reminder of how tempting it is to pack it all in.*

I have spent my life working for my sisters' rights
Dawn-to-dusk I labored at the task
But my friends cry, "Well-a-day,
Could that radical have passed away?"
I see the questions in their eyes

But I met her at a Tupperware party in the suburbs
She didn't have a political thought in her head
And before I knew what had happened to me
I'd made the mortgage on a townhouse and ordered a waterbed

And I'm a rose-covered radical now, girls
Find me at the office nine to five
I'm just a rose-covered radical now, girls
And I'm saving for a sofa of genuine naugahyde

My arm band's catching dust in the closet now
My gas mask's rotting at the seams
And my collectors set of "Off Our Backs"
Is sitting behind the fire screen

I'm just a rose-covered radical now, girls
Don't roll your eyes, don't look surprized
I'm just a rose-covered radical now, girls
With a poodle named Suzie and a lavender Jacuzzi my size

The friends I used to know they sadly shake their heads
Since I gave up yogurt and bought stock in Wonder Bread
They used to look to me for sisterhood
Now they're not the least impressed
I got a labyrns on my Cadillac hood

And I'm a rose-covered radical now, girls
Please forgive my straying from the track
I'm a member in good standing of the Junior League
But if the movement ever makes a dollar
If the movement ever turns a profit
If the movement ever makes a dollar, I'll be back

*Main vocal & acoustic guitar Judy*
*Back-up vocals Janne, Barbura, Judy, Tuckey*
*Piano Barbara* *Double bass, Mary*
*Mandolin Robyn*

### TRANSLATIONS

*Translating what "they" say into what "they" really mean.*

When they say poor, you better read it women
Minimum wage translates to highschool girls
Social Security means your grandma and mine
Budget work means taking food and clothing
Cuts away from mothers and their babies
We didn't work this hard to let them take it away

Aid to Families with Dependent Children
Daycare, Medicare, Welfare, Food Stamps
Poor folks trying to make it in the U S A
Cause right smack dab behind every single program
Stands a million people, they got women's faces
And we didn't work this hard to let them take it away

In four short years they want to undo everything we've done
But if they hide it in terms they think we'll agree with
We won't realize till after they've done

Steal from the poor to give to the rich is fiscal responsibility
Old women eating catfood miss the safety net
While the Pentagon buys a plane for billion dollars
And they show the world the way.
We didn't give our lives to give disaster away

Right to bear arms is the right for them to rape us
Pro-Life means control; Moral Majority throw all the dykes in jail
Well, tighten your belts, the belt's around my neck
And it it gets much tighter I swear it's gonna' choke me
I didn't work this hard to let them take it away

In four short years they want to reverse everything we've won
But it doesn't matter if the fat cat gets fatter
And we won't realize till after they've done

Right to bear arms is the right for them to rape us
Pro-Life means control; Moral Majority throw all the dykes in jail
Well, they're damn right there's gonna be a revolution
But it's not the kind they pray
Cause we didn't work this hard to let them take it away

*Vocal & acoustic guitar Judy*
*Back-up vocals Janne, Pat, Barbara, Tuckey*
*Double bass Mary*

### MERRY-GO-ROUND

*We deserve and are entitled to the ride— on our own terms*

I saw a little girl at the carnival; she held a battered stickhorse in her hand
Her eyes grew wide as she looked upon the caronsel
And handed in her nickel to the man
And the man said, "Child, there are ponies here to ride,
There ain't no use in bringin' on your own."
But she held tight, her chin was set to fight
She answered in a voice so strong —

No, I won't take my horse off the merry-go-round
She can match your painted ponies all over the town
No, I won't take my horse off the merry-go-round
Not until I've had the ride.

Her mother came to stand beside the carousel
To watch her little girl upon the ride
The man he said, "Hey lady, hold this battered toy "
But she only shook her head and turned aside
And the man said, "Look, I've got rules and I've got books,
That tell me what I carry, what I can't "
But she didn't look perturbed, just as if she hadn't heard
Then she looked at him and said . .

No, we won't take the horse off the merry-go-round
She can match your painted ponies all over the town
No, we won't take the horse off the merry-go-round
Not until we've had the ride

The little girl looked down into her mother's face
They shared a smile, a secret 'tween the two
The man? He shook his head and said, "The hell with it,
Take your ride and that damned horse when you're through "
And then how she flew with the stickhorse up there too
The two of them together and alone
And after the ride with the stick horse by their side
The little girl and mother walked home

Now, I think I've learned a lesson from the carnival
It's one that makes me laugh and makes me weep
When others try to tell me what to cast aside
I'll look inside myself for what to keep
And when the man says, "Hey, throw your wild ideas away,
There's nothin' you can carry I can't give,"
I'll just say, "No, I've got somewhere more to go,
And I'm the judge of what I need to live "

And I won't take my horse off the merry-go-round
She can match those painted ponies all over the town
No, I won't take my horse off the merry-go-round
Not until I've had the ride

*Vocal & acoustic guitar Judy*
*Back-up vocals, Janne, Pat, Barbara, Tuckey*
*Piano Barbara* *Flute Stephanie*

### DYKE IS MORE

*A fight song for me and all my dyke friends.*

Chorus:

Dyke is more than a four-letter word for lesbian
Dyke is more than a four-letter word for me and my friends
If I hear it from a sister, it swells me with pride
If I hear it from you, Mister, you better prepare to die
Cause Dyke is more than it four-letter word for lesbian
I heard it was a Scottish word that meant a leaping heap
Well, pardon if I tilt your kilt but I'm getting ready to leap
I'd like to praise that Scottish mama's creativity
Cause Dyke is what I call myself and Dyke is what I be

(Chorus)

It's a symbol of strength and power and community
A symbol of oppression, rising women getting free
There not too many words that mean as much to my ears
It's a lovelink with the past that tells me I don't need to fear

(Chorus)

*Vocal & acoustic guitar Judy*
*Piano; Barbara*
*Bass guitar Val*

### OLD FRIENDS

*I love you.*

I may not know your names, but I recognize the faces
I've seen them smiling hope to me as I struggled in my traces
And I see in your eyes that you remember me too
And you, you and me, all of you, all of me
That we have a lot we share.

Chorus.

Cause we are old friends we go way back, spending our lives rocking boats together
We are old friends we go way back
I remember you
We are old friends we go way back, taking the time to come together
We are old friends we go way back
We mean a lot we do

We've all taken tall steps to get here
Chewed on our pain and primed our thirst with hot tears
But our eyes show the hot glow of burning resolution
And you, you and me, all of you, all of me
That we have a lot we share

(Chorus)

You may not know the song, but you recognize the traces
You've heard it humming in your head when you struggled with hard places
And our eyes show the warm glow of sister recognition
And you, you and me, all of you, all of me
That we have a lot we share

(Chorus)

*Vocal & acoustic guitar Judy*
*Back-up vocals, Janne, Pat, Barbara, Tuckey*
*Piano Barbara*
*Bass guitar Val*







# willie tyson

# WCUW

**SIDE ONE**

YOU'D LOOK SWELL IN NOTHING
THE BEST WOMAN MONEY CAN BUY
GOOD OLD BOYS
MOMMY, WILL THERE BE MUZAK IN HEAVEN
PARIMUTUEL BLUES

**SIDE TWO**

ASHEVILLE
I CAN'T BELIEVE THEY LET YOU LOOSE
MAMMA ALWAYS LOVED ME ANYWAY
CHICKEN BLUES
I CAN'T SLEEP WITH YOU
RHAPSODY OF LOVE

## I Can't Believe They Let You Loose

*I can't believe they let you loose*
*I can't believe you're on the streets again*
*I had your neck right in a noose*
*I never should have turned you in*
*I never should have told about your cheatin*
*I never should have let on that you lied*
*I never should have mentioned your perversions*
*Or the neighbors that died*
*And the daggers in your eyes*

*See what they've done they've set you free*
*They think your crimes are just a passing phase*
*They want to put a bag on me*
*The victim of your woman hating rampage*
*If I were a man of law and order*
*I'd take you back to court and make you pay*
*But the judge he's gotta sympathize with you but then*
*He says Boys will be boys and there's got to have it their ways*

*Streets at night*
*It's like walkin in a jungle*
*Broad daylight*
*I'm never sure what might be about*
*Can't be right*
*Feelin proud and actin humble*
*Am I dead or alive*
*Am I both in all your eyes*

*I think I'll turn it in my mind*
*Let's see fully it's like sleeping on it fully*
*Let's see if it's any of my kind*
*You'll never know for sure*
*It just might be me*
*Diggin your trail down to the dime*
*Slip a little bamboo in your soup*
*And if you sail off on another tangent*
*When you get out to sea*
*You'll find your captain looks like me*

*You're on the loose but you ain't free*
*I'll be your shadow in the darkest night*
*And when that darkest night is through*
*It won't be over I'll still be after you*

## Chicken Blues

*Chickens on the [illegible] Up*
*Roosters with their [illegible]*
*Eggs are in the dumpty tumpties*
*Bustin on my mind as screams*
*It's a bad day in Black Rock*
*How I wish I could be [illegible]*
*Instead I'm running around town with a tryin pan*
*Gettin eggs right in my face*

*Susie sight parmigian*
*I can't get it off*
*I'd sit about think I'd [illegible]*
*I am right at [illegible]*
*The girls get grains in a salad*
*How I wish I could be there*
*Instead I'm running around town with a frying pan*
*Cause [illegible]*

*Instead I'm [illegible]*
*Just in and out of my dreams*
*As I am by the [illegible]*
*You appear on a hill in the*
*People with their [illegible]*
*How I wish I could be there*
*But here I am with a bag of slop for them*
*And I'm in short fall if my dog's [illegible]*

*It's hard to be honest*
*It's hard to earn [illegible] pay*
*It's not cool to [illegible] a grand a week*
*You all might as well say*
*You know she's married in Siberia*
*For running salt and rusty suitcases*
*And I quick make [illegible]*
*Can't do nothin [illegible]*

## You'd Look Swell in Nothing

*Did you issue an invitation*
*Is it just my imagination*
*Are you inviting me*
*Won't you enlighten me*

*Cause you'd look swell in nothing*
*Hell you would look swell in you*
*There is no design*
*Who could clothe you finer*
*You look more divine*
*In your own original*
*You're strictly unforgivable*

*On the Riviera*
*Or hiking in the High Sierra*
*Even if you meet a bear or*
*A Canboo*
*They'll tie down to you*
*They'll simply adore you*
*It's in your upon you in the nude*
*Such a sitting*
*Simply in thing*
*Cause in thing in this world is you*

## Good Old Boys

*He [illegible]*
*He [illegible]*
*It's a thing he just [illegible]*
*But the [illegible]*
*Sittin [illegible]*
*He [illegible]*
*Good old boys*
*They [illegible]*
*Good old boys*
*They [illegible]*
*Good old boys [illegible]*

*Sittin [illegible]*
*Up [illegible]*
*Talkin [illegible]*
*Like [illegible]*
*Their [illegible]*
*Good old boys*
*Never [illegible]*
*Whittlin [illegible]*
*Drinkin [illegible]*
*Good old boys*
*Never [illegible]*
*Whittlin [illegible]*
*Drinkin [illegible]*

*[illegible]*
*Sittin [illegible]*
*Watchin [illegible]*
*Waitin [illegible]*
*Passin [illegible]*
*Good old boys*
*Never [illegible]*
*Whittlin [illegible]*
*Drinkin [illegible]*

*[illegible]*
*Sittin [illegible]*
*Watchin [illegible]*
*Waitin [illegible]*
*Passin [illegible]*
*Good old boys*
*Never [illegible]*
*Whittlin [illegible]*
*Drinkin [illegible]*

*[illegible]*
*Sittin [illegible]*
*Watchin [illegible]*
*Waitin [illegible]*
*Passin [illegible]*
*Good old boys*
*Never [illegible]*
*Whittlin [illegible]*
*Drinkin [illegible]*

*[illegible]*
*Sittin [illegible]*
*Watchin [illegible]*
*Waitin [illegible]*
*Passin [illegible]*
*Good old boys*
*Never [illegible]*
*Whittlin [illegible]*
*Drinkin [illegible]*



Produced by **Laverna Moore, Susan Abod & Willie Tyson** Music Direction and Vocal Arrangements **Susan Abod and Laverna Moore.** Promotion Assistant **Joan Gibson.** Photography and Design **Virginia Blaisdell.** Lead Vocals **Willie Tyson.** Vocal Introduction on You'd Look Swell In Nothing **Susan Abod.** Background Vocals **Susan Abod and Laverna Moore.** Engineers **Mike Stone** Gusto Recording Studio Nashville **Gene Lawson** and **Fred Cameron** Oak Valley Studio Nashville Mastered by John Eberle NRP Nashville

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xx Alix
FILE: DOBKIN
WCUW
playing
music
wonderful women.
Take care &
Stay well.
XX Alix

## Side One

Woman To Woman
Gwyn's Tune
O.K.O.Y.?
Theme From 'Getting Ready'
Just Like A Woman

## Side Two

Living With Contradictions
Separation '78
A Mother Knows
Denny's Tune
Living In The Country

Alix Dobkin—vocals, acoustic rhythm guitar
Renée Purnell—Fender fretless bass
Karen Beth—guitar, accordian
Julie Haines—percussion
B.B. Lorenz—drums
Lise Brown—saxes
Susann P. Shanbaum—harmonica, lead guitar
Helen Hooke—Fender electric guitar
Paula Gallitano—Fender Rhodes
River Lightwomoon—drums
Chase Morrison--cello
J.T. Thomas—piano




Alix, Denny, Susann

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# KRISTIN LEMS *Born A Woman*

## Side One:

**BORN A WOMAN** *words and music by Kristin Lems ©1986 Kleine Ding Music (BMI) Kristin Lems-vocals, piano Lynn Keller-electric bass Laurie Haag-drums Peg Wood-electric guitar Joe Spaulding-congas* chorus Oh it's a great time to be born a woman/ Oh it's a great time to be a woman alive! There are women out in space, there are women on the track/ There are women everyplace, we are movin ahead, we'll never turn back! chorus There are women in the courts there are women on the beat/ Women doin work at every sort, though the journey is long, the struggle is sweet! chorus Where have we been hiding? Tell me, why did we sleep so long? Finally we are riding, So hold on to your dream and song/ chorus There are women with a surgeon's eye, there are women on the campaign trail/ Women holding their heads up high When we're holding our own, you know we can't fail/ chorus There are women diving undersea, there are women pouring red hot steel/ All the ways a woman can be, who could ever believe how great it could feel? chorus Where have we been hiding, Tell me, why did we sleep so long? Finally we are riding, So hold onto your dreams and song, chorus

**STOP THIEF!** *words and music by Kristin Lems ©1986 Kleine Ding Music (BMI) Kristin Lems-vocals, piano Lynn Keller-bass Laurie Haag-drums Peg Wood-electric guitar* You broke into my heart without any warning/ Left your muddy footprints all over the place/ You picked the lock at midnight, escaped before morning/ Took off, hardly leaving a trace/ My heart was part open, a dangerous gamble/ You left your greasy fingerprints all over the sill/ Just climbed inside now the place is a shambles/ Just send my insurance the bill! chorus Stop thief! Get out you vandal! How'd you get past the dogs at the gate? The break-in alone would be plenty to handle But once inside, why didn't you stay? You fingered the jewels that my heart possesses, Stole a few, threw the rest on the floor, They have no suspects, but I got my guesses—No what'd you go and do that for? chorus Stay away, stay stay away!/ Don't come near me, at arm's length you stay! And if you don't and if you won't obey/ If you break in, then at least you could stay! chorus

**ROSINA** *words and music by Kristin Lems ©1983 Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums Steve Eisen-soprano saxophone* You can see her walkin every day, so weary down the street/ Just headin for the subway, or the bus, with swollen feet/ And she's got to do it everyday, just to feed and clothe her kids/ You know how hard she works, or mister, if you don't I wish you did chorus She leads a life of short nights and endless days you can see the buried hopes still hidden in her face/ She is entitled to so much more than this/ Let's build a dream where she can be seen/ As the queen that she is The man she goes to work for has never been down on his knees/ Maybe if he scrubbed a floor once, he would be less hard to please/ And he thinks Rosina's stupid that she ended up this way/ Don't he know it takes a genius to survive from day to day? chorus How often does she leave at noon to go out on a lark? In twenty years there ain't a day Rosina's home by dark/ And when she's sick and tired, as sick and tired she often be/ She never gives up, she always holds on to her dignity chorus

**TRIVIAL PURSUIT** *words and music by Kristin Lems ©1986 Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums Mike Rasfeld-funny instruments* What's the middle name of Paul Revere? How many bubbles in a glass of beer? If you know, it's clear you'll master Trivial Pursuit! What is Brooke Shield's stocking size? What's the grand total of White Sox ties? Try to memorize it, playing Trivial Pursuit! But don't ask how many children died in Africa today If questions get too heavy it's no longer fun to play! How many hairs in Trigger's tail? What's the Latin name of the spotted quail? If you don't know, you'll fail to master Trivial Pursuit And who is the mother of Rin Tin Tin? Who wrote Ulysses on the head of a pin? Now you will begin to master Trivial Pursuit! But don't ask how much money from our taxes goes to war/ The answer isn't funny and it makes the game a bore! Don't ask how many crooks in Watergate, How many Klan members in your state/ Questions like this do not make for Trivial Pursuit! Or how much radiation can a baby stand? How much garbage can you dump on the land/ Questions like this do not stand for Trivial Pursuit! There's trivial scholars and tournaments, TriMa in the schools and the government, Looks like knowledge went the way of Trivial Pursuit! So what's the middle name of Paul Revere? How many bubbles in a glass of beer? If you know, it's clear you'll cheer for Trivial Pursuit!

**WHERE DO THE ANIMALS GO?** *words and music by Kristin Lems ©1983 Kleine Ding Music (BMI) Kristin Lems-vocal, guitar, soprano, alto and tenor recorders Lynn Keller-electric bass flange Laurie Haag-drums* Where do the animals go during a war? How do they know? or do they ignore/ All of the noise as they brush away flies? Do they smell blood in the air fire in the sky? Do they beware, or do they only stand by, Chewing the grass as the world around dies? When the pastureland burns and there's nowhere to run/ Do the animals wait for their owners to come? Or are they in barns behind walls, kept far from harm? Break out of their stalls in restive alarm, know why their foodgivers never returned? And when the war finally ends, the wheat gently waves, the golden field mends, now covered with graves who but the animals really have learned?

**YOU CANNOT MAKE THEM STAY** *words and music by Kristin Lems ©1986 Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-flute* Upon the spot where the green house stood/ Now stands a crane and a pile of splintered wood/ How soon our memories are cruelly ripped away/ And plowed beneath the earth, you cannot make them stay / No matter what they're worth, you cannot make them stay Where are the trees that once graced our backyard? I nearly see them if I look very hard/ And all the neighbor kids, why don't they come and play? But no one's left to call, I could not make them stay/ There's no one left at all you cannot make them stay I had a lover, and oh I loved him well/ His ways delighted me more than words could tell/ But when two roads diverged, he chose another way/ And I the path less taken, I could not make him stay/ Perhaps I was mistaken, but you cannot make them stay Who is that stranger staring out of me? I see a woman where a young girl used to be I miss that girl sometimes, more with every day/ And I know I always will, but I could not make her stay/ Sometimes I glimpse her still, but you cannot make them stay first verse

**OPEN SESAME** *words and music by Kristin Lems ©1983 Kleine Ding Music (BMI) Kristin Lems-vocal piano Lynn Keller-electric bass Laurie Haag-drums* The last exam is ended, and I won't have any more/ The lease runs out this afternoon, my bags are by the door/ I returned my books, kissed friend goodbye/ And now my spirit's aching to cry, I won't to chorus Open up my life, open sesame my life, What magic do I need to open up my life? Well I sit around the house now playin piano in the light/ I watch TV and dream by day, can't sleep a wink at night/ All the phone calls here ask for my mom/ They don't know me, I've been gone too long, I've got to chorus The world I knew stayed up all night, brought doughnuts back at dawn/ Now lights go out pre-midnight and I'm so aware what's gone/ I'd gladly trade in this degree, for being in good company chorus The graduation gifts arrive, and I lay them on the shelf/ There's nothing won, I've just begun to start to know myself/ Spent years in school and now I'm out/ Don't know what this crazy world is about, but I'll chorus

## Side Two:

**DON'T WANT ANYONE AT ALL** *words and music by Kristin Lems ©1983 Kleine Ding Music (BMI) Kristin Lems-vocals, piano Lynn Keller-bass Laurie Haag-drums Peg Wood-electric guitar* I came too late upon the scene/ You were not free, if you know what I mean/ So I tried to stay away/ But deep in my heart, I heard a small voice say, chorus If I can't have you, don't want any/ If I can't have you, don't want any/ If I can't have you, don't want anyone at all Well I have known love, I have known hate/ I have seen more than I care to relate/ But you stopped me dead in my tracks/ And I fear now there's no turning back cause chorus People always lookin for someone to love/ Someone they can grab on to/ Doesn't really matter who they're dreamin of,/ But honey, I just want you, cause chorus So give me a look give me a sign/ That someday I'll be yours, you'll be mine/ My heart aches, but does not break/ It's waitin for you, no matter how long it takes! chorus

**COMFORTERS** *words and music by Kristin Lems ©1983 Kleine Ding Music (BMI) Kristin Lems-vocal piano Lynn Keller-electric bass Laurie Haag-drums Steve Eisen-tenor sax* So many times each other's comforters/ Now there's nothing left to say except we tried,/ No more enjoyment from each other's words/ In other words this is goodbye/ It won't be easy to find anyone/ Who can comfort me about the loss of you/ And as I try to find a new life, I hope someone's there to give you comfort too When life was too unkind and damaging/ It seemed like you and me against the rest/ A friend beyond our best imagining,/ We put everything to friendship's test/ For such a long time we shared everything/ If we were asked, how could we have known then/ That in this hour we would not have the power/To give each other comfort once again? I've never seen you looking so alone/ It breaks my heart to see your pain/ I feel so scared and lonely on my own/ How cold we've grown from all the strain! Our love is over, oh, our time is past/ We take what we have learned and lose the rest/ I'm learning how to live alone, but now/ Your memory still comforts me the best/ I'm learning how to live alone but now/ Your memory still comforts me the best

**THE NATIONAL ROUTE** *words and music by Kristin Lems ©1986 Kleine Ding Music (BMI) Kristin Lems-vocals, guitar Lynn Keller-electric bass Laurie Haag-drums Mike Rasfeld-whistling, wood block* Oh on the national route, national route you can go anywhere/ Long as you know it'll go slow gettin from here to there / Cause on the national route, route too! too! you can find anything/ Wagons of hay, children at play, isn't it breathtaking! But you can never never know what's round the next bend/ Might be a little patch of snow; might be a dead end/ (hold onto your hand brake!) The national route, give a salute passing the army base/ Or maybe you're tied off to one side watching a cycle race/ Cause on the national route, you can buy fruit, you can buy vegetables/ Eggs from the farm, cocks from the barn, everything's edible! But you can never never know when there's a detour/ One sign then off the road you go! perhaps you'll return/ To speed in an hour! But you can never never know what's round the next bend/ Might be a little patch of snow, might be your best friend/ So smile and pull over! The national route scooters will scoot, truckers will truck along/ Pass if you must, but do not trust others you might be wrong/ For on the national route, stayin astule is stayin alive you know/ So give it a run, go and have fun, give it a go (on the national route!)

**THE WIFE AND THE WHORE** *words and music by Kristin Lems ©1986 Kleine Ding Music (BMI) Kristin Lems-vocal Barry O'Neill-concertina* She was as pure as the driven snow when to him she was wed/ Her modesty and virtue placed a high price on her head, A high price on her head Oh he was loud and he was proud her chastity to tell,/ And families of high degree said he had married well, Sold he had married well It had not been too long o time when he from home did stray/ And with no words to comfort her would spend whole nights away/ Would spend whole nights away She tossed and turned her poor heart burned, "Oh where did I go wrong? "To have a married life so brief and a maidenhood so long, "And a maidenhood so long " She filled a pocket of his coat with pebbles made of coal/ And next time he prepared to leave, she clipped a tiny hole She clipped a tiny hole On silent streets, with silent feet she followed close behind/ He disappeared into a room and she could see what kind And she could see what kind She made her way the very next day and knocked upon that door/ A voice within said, "Come on in, Pray, what ore you here for? Pray, what are you here for?" The women sat down face to face, the wife looked all about/ "What does my husband come to you? "My dear he rents me out, My dear, he rents me out! " "Oh, you ruiner of marriages you homewrecker!" she cried/ "To think that while I lay alone, he stayed here at your side, he stayed here at your side! "Tis he not me that broke your vows his weakness brings him here, I do not care one whit for him, it's only a career, it's only a career!"

"Now listen child, and listen well, I'm not your enemy; I'm rented nights, you're bought outright each from necessity, each from necessity." At that a rap upon the door the husband, he walks in, both wife and whore rush to the door, receive him with a grin, receive him with a grin "Oh tell me, is he yours tonight, or just whose turn is it? " The whore said "Sire, I'm not for hire! " The wife chimed in, "I quit!" The wife chimed in "I quit!" Now it's understood that a whore's no good and a virgin bride is nice/ But laws by men will favor them, so girls, you'd best think twice/ So girls you'd best think twice!

**PROPOSAL** *words and music by Kristin Lems ©1983 Kleine Ding Music (BMI) Kristin Lems-vocal, piano, oboe Lynn Keller-electric bass flange Laurie Haag-drums cymbals, triangle Peg Wood-electric guitar flange* I don't make too much money for the work I have to do/ Some mornings, I just count the minutes till my day is through/ Although the typing bores me, still the coffeebreaks are fine/ I've grown rather accustomed to this old job of mine My walls could use some fixing so could many things I've got/ My bookshelves are quite makeshift, no, a handymon I'm not/ But my plants were never better, see how their green leaves shine! I've grown rather accustomed to this old room of mine Now you want to take me to a town that I have never known/ To make my life accountable to more than just my own/ Do you think my life means nothing? Well it might appear that way/ But I've grown rather accustomed to living day by day Well some are taught to live their lives for money or for fame, I know you wonder why I do not choose to do the same/ And you're right I'm sometimes lonely, but that's not everything/ Do you think I'd trade my freedom for your golden wedding ring? Do you think I'd trade my freedom for your golden wedding ring?

**SUCH A WORLD/WE ARE STARS** *words and music by Kristin Lems ©1983 Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums, tympani cymbals* You're such a world, such a planet with your golden haze/ You go around and around and yet we stay in one place/ First we're up and then we're down again, the sun and then the moon/ One world to share with each other/ One world to share with each other When all the clouds have been pulled aside and night is clear/ There are the stars and the meteors a spinnin' the sky/ Try as we might, we can't reach them, we can only share their light/ All we can reach is each other/ All we can reach is each other When we are old and our lives are coming to an end, Round goes the world we come round again back into the dust/ None of the big questions answered no great mysteries are solved/ All we can know is each other/ All we can know is each other (first verse) We are stars, each of us shining/ A golden light we bring/ And therefore do we sing



**Produced by Kristin Lems and Mike Rasfeld**
**Recorded, mixed and edited by Mike Rasfeld**
**Assisted by Detlef Schmitz**
**Cover design by Simmon Factor**
**Photography by Marla Cohen**
**Recorded at Acme Studio, Chicago, Illinois**
**Please do not tape this record in full, Small labels and their artists need your support!**

**Thanks to Evelyn Dunbar, the cast of Catch It On The Run, the folks at Flying Fish and Acme, Simmon & Marla, the musicians and my family & friends.**

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1304 W Schubert
Chicago, IL 60614
FF379

Flying Fish

# Libana



# Handed Down

# Libana

Susan Robbins, *Artistic Director*

# Handed Down

## Women's vocal and instrumental dance music from the Middle East and Eastern Europe

*Handed Down* celebrates the distinctive musical traditions of Eastern Europe and the Middle East. The music depicts and gives voice to the polarity and confluence of life and death, freedom and oppression, celebration and despair. *Handed Down* juxtaposes haunting laments for the losses of war and slavery with jubilant exaltations of community and sensuality and determined evocations of vision and hope. These are songs and dances of women's joys, sorrows, dreams, and passions, creative expressions of a past that is profoundly contemporary.

As women in the twentieth century, Libana experiences, through music, kinship with women in cultures and centuries very different from our own. There is power in this music, and we hope that the listening renders—as the performance does for us—renewed energy with which to work toward inner strength, global concord, and affirmation of the spirit and integrity of all people.



**Back row (left to right):** Susan Robbins—*accordion, balalaika, gardon, guitar* (Deror yikra), *hammered dulcimer, 'ud* / Helen Cohen / Lisa Bosley—*clarinet* / Judy Kaye / Martha Rounds / Charlotte Miller—*double bass*

**Middle row (left to right):** Marytha Paffrath—*bowed psaltry, dumbek* (Sepastia bar, Karsilamas) / Anne Slepian / Janet Penn / Karen Thomas / Angela Krimsky / Jane Goodman—*guitar* (Machar)

**Front row (left to right):** Beth Cohen—*suzalyne, violins* / Cheryl Weber / Linda Ugelow—*dumbek* (Ala dal'ona) / Michele Turek—*dumbek* (Deror yikra), *tambourine*

### Side One

| | | | |
|---|---|---|---|
| **Gogov** | | Georgia, U S S R | 2 27 |
| *vocal soloists*—Angela Krimsky and Linda Ugelow / *balalaika, full chorus* | | | |
| **Sepastia bar** | | Turkish Armenia | 3 30 |
| *clarinet, 'ud, violin, double bass, dumbek, hand claps* | | | |
| **Ala dal'ona** | | Lebanon and Syria | 2:19 |
| *vocal soloists*—Judy Kaye and Jane Goodman / *'ud, dumbek, tambourine, full chorus* | | | |
| **Karsilamas** | | Greece | 2 50 |
| *violin, hammered dulcimer, dumbek* | | | |
| **Vorsgan'akhper** | | Persian Armenia | 4 52 |
| *vocal soloist*—Susan Robbins / *bowed psaltry, suzalyne* | | | |
| **Deror yikra** | | Yemenite Jewish | 3·14 |
| *vocal soloists*—Susan Robbins and Lisa Bosley / *suzalyne, guitar, double bass, dumbek* | | | |
| **Machar** | (*music and text by* Naomi Shemer) | Israel | 2:24 |
| *vocal soloist*—Judy Kaye / *violin, clarinet, accordion, guitar, double bass, full chorus* | | | |

### Side Two

| | | | |
|---|---|---|---|
| **Dimjaninka** | (*arr* Koutev) | Bulgaria | 1:43 |
| *full chorus* | | | |
| **Siletora sestorka** | | Serbia, Yugoslavia | 2.26 |
| *violins, accordion, double bass* | | | |
| **Šetnala se dona** | | Dragovishca, Bulgaria | 1:14 |
| *vocal soloists*—Lisa Bosley and Linda Ugelow | | | |
| **Što si, goro, povjaxnala** | (*arr* Koutev) | Pazardžiško, Bulgaria | 3 15 |
| *full chorus* | | | |
| **Senkim a világon** | | Béla Bartók (1881–1945) | 1 33 |
| *full chorus* | | | |
| **Bolyongás** | | Bartók | 1·50 |
| *full chorus* | | | |
| **Lepi Juro** | | Croatia, Yugoslavia | 1 39 |
| *full chorus* | | | |
| **Gyimesi Zene** | (*medley compiled by* Csaba Ökrös) | Hungarian | 2:41 |
| *violin, gardon* | | | |
| **Dragana sedi v gradina** | (*arr* Koutev) | Elin Pelin, Bulgaria | 2.56 |
| *full chorus / 1st duet*—Helen Cohen and Linda Ugelow / *2nd duet*—Lisa Bosley and Jane Goodman / *quartet*—Angela Krimsky, Marytha Paffrath, Susan Robbins, Michele Turek | | | |

For thousands of years women have been singing and dancing. Music has enlivened daily tasks, depicted village life, and served as a ritualized response to life's events. Song has been woman's constant companion in love and in mourning. As she sowed, reaped, spun, wove, or lulled a child to sleep, woman translated her experience into song.

Libana is a performing ensemble dedicated to rediscovering women's ancient and often undocumented musical heritage. Artistic Director Susan Robbins founded Libana in 1979 to explore music written or sung "by, for, or about women." We named ourselves Libana after a tenth-century Moorish woman poet, philosopher, and musician. We later learned that the name Libana derives from an Arabic verb meaning "to nurture from the breast."

Libana's early repertoire spanned many cultures and ages, from the Balkans to the British Isles and from medieval to contemporary times. As the group evolved, our affinity for folk traditions became apparent. We were especially drawn to Eastern Europe, where women's songs and dances have long been an integral part of village life. We continue to explore the diverse Eastern European musical styles as well as to seek women's cultural legacy in other areas of the world.

As Libana encounters music of past ages, we are frequently called upon to reinterpret and expand tradition. Our primary goal is to perform music and dance that derives directly from women's history and is indigenous to female experience. Our exploration has sometimes led us to music that—while not specifically women's—does reflect aspects of women's reality. We have also chosen to play instrumental music, although this was rarely women's realm.

Libana's synthesis of musical and cultural elements creates a new tradition within our contemporary setting and is a reclamation of that which expresses what we are, have been, and can be—a handing down of dream, spirit, and aspiration.

*Recorded at* the Somerville Media Action Project, Somerville, MA, and Spice of Life Studio, Brighton, MA, November 1984–February, 1985

*Engineered by* Alan Mattes and Bruce Bartone

*Mixed at* the Somerville Media Action Project with artistic consultation from Susan Robbins and Beth Cohen

*Produced by* Bruce Bartone and Alan Mattes of HBS Productions and Susan Robbins

*Production coordinator* Linda Ugelow

*Mastered and manufactured by* World Records, Ontario, Canada

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*Cover text written by* Marytha Paffrath with Jane Goodman, editorial assistance by Angela Krimsky

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WRAI 148

# Libana

# Handed Down

Women's vocal and instrumental dance music from the Middle East and Eastern Europe

**Members of Libana**

Lisa Bosley
Beth Cohen
Helen Cohen
Jane Goodman
Judy Kaye
Angela Krimsky
Charlotte Miller
Marytha Paffrath
Janet Penn
Susan Robbins
Martha Rounds
Anne Slepian
Karen Thomas
Michele Turek
Linda Ugelow
Cheryl Weber

Susan Robbins, *Artistic Director*

## Side One

### Gogov — Georgia, U S S R

Oh, dark-haired woman, what will our life be? My heart is on fire thinking about the future, shoulder to shoulder we go forward our friends, our people, together

*vocal soloists*—Angela Krimsky, Linda Ugelow
*balalaika*—Susan Robbins

### Sepastia bar — Turkish Armenia

*A well-known Armenian folk dance. Originally a competitive men's dance,* Sepastia bar *was danced by women beginning in the 1920's in Armenian-American communities*

*clarinet*—Lisa Bosley
*violin*—Beth Cohen
*double bass*—Charlotte Miller
*dumbek*—Marytha Paffrath
*'ud*—Susan Robbins
*hand claps*—full chorus

### Ala dal'ona — Lebanon and Syria

*This is a well known love song, sung by many Arab peoples throughout the Middle East*

*Chorus*
A gentle breeze is blowing from the west
It is soothing because it comes from my love
The playful breeze enhances my feelings,
Bring good health and strength!
Give my heart lightness and beauty
So that my friends will love me
Breeze, come from near my garden,
Bring the fragrance of the flowers,
From the rose and from the pomegranate,
Then will our flesh touch
Cool breeze, come from the mountain top
From all directions,
How lovely it is to sit under the grapevine,
How lovely is the eating of bread and olives

*vocal soloists*—Judy Kaye, Jane Goodman
*'ud*—Susan Robbins
*tambourine*—Michele Turek
*dumbek*—Linda Ugelow

### Karsilamas — Greece

*A tune played for an urban dance form, most commonly done as a couple dance, face to face*

*violin*—Beth Cohen
*dumbek*—Marytha Paffrath
*hammered dulcimer*—Susan Robbins

### Vorsgan'akhper — Persian Armenia

*Armenians have a long history of invasion and persecution by neighboring peoples. Two thirds of the population were massacred during World War I, and the resulting pain of personal loss is a stark presence in much Armenian music. This is a mourning song of a mother for her son.*

"Brother hunter, you come from the mountains, you were searching for your love. Tell me, have you seen my son?"
"I have seen him on the mountain top where the shimmering mint and parsley grow. He was in red and green, roses had been placed on his chest."

*vocal soloist*—Susan Robbins
*suzalyne*—Beth Cohen
*bowed psaltry*—Marytha Paffrath

### Deror yikra — Yemenite Jewish

May freedom be proclaimed for daughters and sons alike. Plant a vine in my vineyard, look to my people and hear their laments. Place in the mountain waste fir and acacia, myrtle and elm. Give to us all abundant peace, like the flow of a stream.

*vocal soloists*—Susan Robbins, Lisa Bosley
*suzalyne*—Beth Cohen
*double bass*—Charlotte Miller
*guitar*—Susan Robbins
*dumbek*—Michele Turek

### Machar — Israel

(*Music and text by* Naomi Shemer)

*A contemporary Israeli song, Machar expresses a vision of peace that could well apply to many areas of the world*

Tomorrow, perhaps we will set sail, and on the old warships, we will plant oranges
Tomorrow, perhaps with a thousand clappers, the festive bells will ring
Tomorrow, there will be a home for everyone, and a song will soar in the air, and a blaze of flowers and colors will rise up from the midst of the ruins.
Tomorrow, when the wars have all ceased, our hearts will be at peace.
Tomorrow, everyone will build with their hands what we dream about today
*Chorus*
All this is not a proverb and not a dream, this is as real as the light of noon. All this will come tomorrow if not today, and if not tomorrow, then the next day

*vocal soloist*—Judy Kaye
*clarinet*—Lisa Bosley
*violin*—Beth Cohen
*guitar*—Jane Goodman
*double bass*—Charlotte Miller
*accordion*—Susan Robbins

## Side Two

### Dimjaninka — Bulgaria

(*arr* Koutev)

*This is a contemporary arrangement of a village folk song by Philipe Koutev, a prominent Bulgarian conductor. The text reflects the pressure that society places on women to conform in their appearance to predetermined cultural standards*

Dimjaninka went to the well, the watering place, the source. She looked into the water, as into a looking glass, she looked at herself in the mirror
I am fair and rosy. If I were a little taller, and darker, my life would be happier




### Siletora sestorka — Serbia, Yugoslavia

*A kolo played for an U šest, a popular Serbian dance form*

*violins*—Beth Cohen
*double bass*—Charlotte Miller
*accordion*—Susan Robbins

### Šetnala se dona — Dragovištica, Bulgaria

*This song is from a collection of songs recorded in Bulgarian villages by Martha Forsyth. The energetic rhythm of this dance song contrasts with the gravity of the text. The cuckoo is often a symbol of death*

Dona walked about in the green forest, looking for her brother. She asked everyone she met. She met the cuckoo and asked, "Cuckoo, since you fly way up there, didn't you see my brother somewhere?"
"He is down there, lying sick among the leaves with nine fierce wounds."

*vocal soloists*—Lisa Bosley, Linda Ugelow

### Što si, goro, povjaxnala — Pazardžiško, Bulgaria

(*arr* Koutev)

*This common theme in Bulgarian music results from the Bulgarian people's centuries-long struggle against invasion and oppression*

"Forest, why have you faded and withered? Has frost covered you, green forest, or has fire burned you?"
"Frost has not covered me, nor has fire burned me. But last night, three chains of young slaves passed through the first chain, all fine young men, the second chain, young women, and the third chain, mothers who had to leave their young children."
"Not from fire or frost, but from grief has the green forest faded and withered."

*In 1935, Béla Bartók, one of Hungary's foremost composers and ethnomusicologists, wrote 27 vocal pieces for children's or women's chorus. The texts are taken from folk poetry, and although the music is his own, the richness of Hungarian folk music is evident*

### Senkim a világon — Béla Bartók (1881–1945)

"My home is in the mountains, I am alone in the world. All is silent but the soft murmur of the river below. The rush of the summer stream chills in the winter, but my heart full of pain will never come to rest."

### Bolyongás — Bartók

"I'm wandering in the wild forest at night,
The pain of my heart is driving me here,
I will go into the dark forest alone,
Not even God will have mercy on me
I used to have a house, it was burned,
I used to have a vineyard, it was ruined,
I used to have a horse, it was stolen,
I used to have a lover, she is gone
Ever since my lover was taken from me
My life has been full of despair
I'm going in the dark forest alone,
Not even God will have mercy on me"

### Lepi Juro — Croatia, Yugoslavia

Beautiful Juro made the bonfire in the evening on St George's day. With his right hand he made the bonfire, and with his left hand he wove the wreath

### Gyimesi Zene — Hungarian

(*medley compiled by* Csaba Ökrös)

*The Gyimesi Csángók are a Hungarian people living in relative isolation in the southeastern Carpathian mountains in Romania. Their music is considered to be the oldest form of Hungarian music still in existence*

*violin*—Beth Cohen
*garlon*—Susan Robbins

### Dragana sedi v gradina — Elin Pelin, Bulgaria

(*arr* Koutev)

*We learned this arrangement of a village song from Ethel Raim, whose work with us has been an inspiration in our exploration of Balkan music*

Dragana, a young woman, sits in the garden under a white rose bush, embroidering and singing a song. Above her a nightingale speaks. "Let's see who can outsing the other. If you outsing me, you can cut off my wings. If I outsing you, I will cut off your hair."
Dragana skillfully outsings the nightingale. The nightingale pleads, "Cut off my feet, not my wings! I have a nest of eggs to hatch." "Little nightingale, little bird, I don't want to cut off anything. It is enough for me that I outsang a nightingale."

*1st duet*—Helen Cohen, Linda Ugelow
*2nd duet*—Lisa Bosley, Jane Goodman
*Quartet*—Angela Krimsky, Marytha Paffrath, Susan Robbins, Michele Turek


Special thanks to John Fleagle for the use of his 'ud and double bass, to Steve Kotansky for the use of his gardon, and to all of our supporters who helped make this project possible.

The suzalyne is a five-string violin with sympathetic strings, designed and handcrafted by Susan Norris, Plainfield, Vermont.


Transliterated texts of these songs are available from Libana. Please write to


**Libana, Inc.**
16A Ivatoo St
Somerville, MA 02143



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*Spinning Records* SR 001
Made in Canada WRAL 148

Have you ever known someone who laughed at all your jokes — I mean, really laughed, not this ha-ha sardonic stuff, but **laughed** — and you just **knew** she had to have an exceptional sense of humor to be so quick to appreciate everybody else's?

I mean who else would have the chutzbah to write a song about a housemate she didn't get along with, by hiding the meaning in a tree song called "Don't Needle Me"; and filling it with puns and sound effects, so each time its heard, a new funny image is revealed. I mean, **really**, is nothing sacred anymore?

Nancy Tucker tells me she loves to write instrumentals, and someday she's going to put together an album of exclusively instrumentals. When I watch her fingers flying over the frets, I can't help but wonder and be in awe of how many hours and hours of endless years of practice back up those fingers. On this album, "The Card Shuffler", and "That Spanish Thing", feature compositions on both six string and twelve-string guitars

But to me, the most magnetic quality in all of Nancy's musical expression, is her compassionate alto voice — so much more than soothing, her voice is encompassing, loving, and deeply understanding

In contrast to humorous protest songs such as "I'm Not Too Short", and "Watermelon", Nancy does have a soft side which escapes in exquisite sensitivity. When I first saw her, she was drawn up to her full 5'0", masterfully commanding the stage with a twelve string guitar, and communicating, in song, her desire to express. I was impressed with that expressiveness in the song, "I'll Just Let It Be". I said to myself, this is a spiritual woman, this woman is **deep**. I've got to meet her

*Jackie Odess-Gillett*



## SIDE ONE

### UNDISTURBED

*N. Tucker, vocals, six and twelve string guitars, triangle, French horn synthesizer; Bill Pere: string synthesizer, bass, Ron Patton: cymbol, Scott Tucker trumpet.*

### DISTANCE

*N. Tucker: vocals, six string guitar, bass synthesizer, Bill Pere: string synthesizer.*

### I'LL JUST LET IT BE

*N. Tucker: vocals, six string guitar.*

### CARD SHUFFLER

*N. Tucker: twelve string guitar.*

### KALEIDESCOPE BLUES

*N. Tucker: vocals, six string guitar, bass synthesizer, background vocals, finger snaps, and vocal harmony, Bread and Roses: background vocals, xylophone, finger snaps, Karen Kane: scream*

### HEAVEN IS LOSING ALTITUDE

*N. Tucker: vocals, six string guitar*

### HEAVEN IS GAINING ALTITUDE

*N. Tucker: vocals, twelve string guitar.*

## SIDE TWO

### WINTER WIND

*N. Tucker: vocals, six and twelve string guitars, cabasa; David Stoltz: bass, Ron Patton: cymbol.*

### EMBER TO FLAME

*N. Tucker: vocals, six string guitar, bass synthesizer; Elizabeth Kellog: cello*

### THAT SPANISH THING

*N. Tucker: six and twelve string guitars.*

### DON'T NEEDLE ME

*N. Tucker: vocals, twelve string guitar, trombone synthesizer, sound effects, rasp, synthesizer; Bill Pere: sound effects, synthesizer; George Tucker: tree*

### I'M NOT TOO SHORT

*N. Tucker: vocals, six string guitar*

### WATERMELON

*N. Tucker: vocals and six string guitar*


Executive Producer: Nancy Tucker
Producers: Bill Pere, Chase Marrisan

Front Cover Photo: Jan Bennett
Back Cover Photo and Sleeve Photos: Cory Chapin
Typesetting: Creative Art Resources Inc, Bloomfield, Ct
Arrangers: Nancy Tucker, Bill Pere, the musicians, and combinations thereof

Recorded at:

Mystic Music Studio, Mystic, Ct.
Engineer: Bill Pere

Master Sound Studio, East Lyme, Ct.
Engineer: Ron Pettan

Spice of Life Studio, Brighton, Mass.
Engineer: Karen Kane

Euphoria Sound Studio, Revere, Mass.
Engineer: Karen Kane

Live Recording:

St. Joseph's Hall, Providence, R.I.
Thank you Rhode Island Women's Community!
Engineer: Bill Straus, Providence, R.I.

Mixed at:

Euphoria Sound Studio, Revere, Mass.
Engineer: Karan Kane

Pressed at:

Wakefield Manufacturing, Phoenix, Arizona

*This album is dedicated to the loving memory of my dear friend George P. Bowman IV (1953-1977)*

Thanks to: Scott Tucker, Chase Morrison, Cory Chopin, Bill Pere, CSA, Jon Bennett, and Ron Patton for their special help and support, and to the Hartford Women's Community for their many years of support.

Special thanks to Roberta King and George and Fran Tucker who made this record possible.

I love you prunes.



*Please direct all correspondence and bookings to:*
Nancy Tucker
P.O. Box 186
Bloomfield, CT 06002



Cellic-Flower Records

# BILL KEHR



## The Candy Man

## Plays For People

New York, New York
La Cucu Racha
You Needed Me
Bartenders Polka
I Don't Want To Walk Without You
Johnson Rag
Chicken Polka
Peg O' My Heart
Mame
Bridge Over River Kwai March
Hawaiian Wedding Song
Orange Blossom Special

# BILL KEHR

STEREO
KCK 012

# The Candy Man Plays For People

To the Kehr's
"Love" Bill

In this - my sixth album, I always like to have a little different offering musically speaking. So first off, I wish to express many thanks to my long time friend and HAPPY ORGAN recording partner *Bob Karnes for the use of the Elegante, the newest luxury organ from HAMMOND. This is a pretty wild machine and is featured on such songs as The Hawaiian Wedding Song, Peg O' My Heart, Bartenders Polka, Bridge On the River Kwai, etc. Other songs utilize my pet, the Lowrey C-500 and others. The Lowrey is featured in You Needed Me & and Orange Blossom Special - because of its terrific variety of sounds.

As many of you know, the Candy Man title comes from the fact that I am in the homemade candy business. Now in our 50th year.

When not in candy up to my ---, I am with my music and try to play for the people - HENSE THE TITLE. There are many moods in this album and I hope that at least some will please you.

Love,
Bill
"The Candy Man"

*P.S. Bob is the Hammond Organ dealer for the Milwaukee area.

Side One

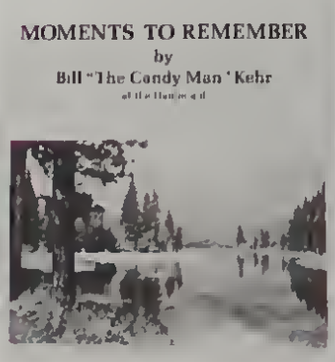
1. NEW YORK, NEW YORK
   John Kander - Fred Ebb Big 3, UA Release 3 47
2. LA CUCU RACHA
   Ned Washington - D Savins/ Robins Music Corp 1 53
3. YOU NEEDED ME
   Charles Randolph Goodrum/ Chappell & Co , Inc 3 25
4. BARTENDERS POLKA*
   Sam Ward - H Gerlach - Tedy Demy/ Southern Music Pub Corp 2 17
5. I DON'T WANT TO WALK WITHOUT YOU*
   Frank Loesser & Jule Styne/ Paramount Music Corp 4 34
6. JOHNSON RAG
   Gary Hall - Henry Kleinkauf/ Robbins Music Corp 1 57

Side Two

1. CHICKEN POLKA*
   P D 2 04
2. PEG O' MY HEART
   Alfred Bryan - Fred Fisher/ Leo Feist, Inc 2 30
3. MAME*
   Jerry Herman/ Jerryco Music Co - Edwin H Morris & Company 3 22
4. BRIDGE OVER RIVER KWAI MARCH*
   Malcome Arnold/ Columbia Pictures Pub - Shapiro Bernstein & Co 2 32
5. HAWAIIAN WEDDING SONG*
   Al Hoffman, Dick Manning, Charles E King
   Mca Music Leeds Music Ltd 4 04
6. ORANGE BLOSSOM SPECIAL
   Ervin Rouse/ MCA Music 4 12

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Hammond Elegante
Lowrey C-500
Hammond Classic
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SPECIAL THANKS TO:
Bob Karnes
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**HOT BUTTER & SOUL**

**Living Jazz**

Arranged and Conducted by Phil Bodner
Produced by Ethel Gabriel

**SIDE 1**

Walk On By (ASCAP 3:03)
By the Time I Get to Phoenix (BMI 3:34)
ABC (BMI 4:43)
Get Reedy (BMI 4:04)

**SIDE 2**

Games People Play (BMI 3:20)
It's All In the Game (BMI 3:00)
Sweet Buttercup (ASCAP 4:35)
Hyperbolicsyllebicsesquedalymistic (BMI 4:35)

*Recorded in RCA's Studio C, New York City*
*Recording Engineer: Bob Simpson*

# HOT BUTTER & SOUL

## THE NEW WAY TO SERVE JAZZ

If it has to be explained, it probably isn't soul.

There's something so open and obvious about soul that instant understanding takes place. You just know when you're hearing the truth—when it's being said straight out.

When it's hot butter and soul you're with, it's the truth that really cooks. Check with Isaac Hayes for the original recipe. He's the James Beard of jazz; the man who put the heat under what was already happening and then stirred it his own way.

On the top seller charts month after month, the hot buttered soul movement is clearly the new way to serve jazz. Phil Bodner acknowledges it here with some of his own special arrangements and at times he's accented the proceedings with a taste of the big band sound of Blood, Sweat & Tears.

In this package you'll find hot familiar hits like *It's All In the Game*, *ABC*, *Get Reedy* and *Games People Play* plus one slowly simmered original, *Sweet Buttercup*. Also included are such Isaac Hayes specialties as *By the Time I Get to Phoenix*, *Walk On By* and *Hyperbolicsyllebicsesquedalymistic*. No matter how you spell it the whole thing is pronounced "jazz." *Living Jazz*.

Living Jazz is, as always, the finest music men in the world putting it together freely, easily. Living Jazz is blues, unabashed happiness, beauty, love, joy, sunshine, shadows, reality, life. It's all here, blended with the emotional warmth of today's say-it-out-loud, let-everybody-know-it sound.

JIM AYLWARD

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TRS 4206 STEREO

# WOMAN TO WOMAN

## SHIRLEY BROWN



Truth RECORDS T.M

SHIRLEY BROWN

WOMAN TO WOMAN

TRS 4206 STEREO

# SHIRLEY BROWN

# WOMAN TO WOMAN



Phenomenon means having your first single record. ."Woman To Woman"...sell a million in eight weeks.

Born on January 6, 1947 in West Memphis, Arkansas, Shirley moved north to the plains of Illinois and settled with her family in the town of East St. Louis. Like many other Black performers, Shirley first sang in the church, then she would sing whenever she could with most of the bands around town.

"Woman To Woman" has been called a natural hit for in the recording sessions it came together rather easily with the combined efforts of writers, producers, musicians and engineers. The most important element of the team is the singer, Shirley Brown, who delivers each song sung with natural ability.

She has an innate feeling for the lyrics that makes them come alive and impress themselves on the listener's mind and memory. Her phrasing of the words to the songs "Stay With Me Baby," "I Need You Tonight," "Ain't No Fun," and "Got To Go On Without You," and the sensitivity she expresses show that somewhere, somehow, Shirley must have had experiences much like those she sings about.

Shirley Brown is fresh evidence that the fertile musical fields of the South have once again given bloom to a sensational singer.

*Deanie Parker*

**SIDE I**

1. IT AIN'T NO FUN
2. LONG AS YOU LOVE ME
3. STAY WITH ME BABY
4. I'VE GOT TO GO ON WITHOUT YOU

**SIDE II**

1. WOMAN TO WOMAN
2. SO GLAD TO HAVE YOU
3. PASSION
4. I CAN'T GIVE YOU UP
5. I NEED YOU TONIGHT (Between You and Me)

℗ 1974 STAX RECORDS, INC.

PRODUCED BY: JIM STEWART, AL JACKSON

MUSICIANS: AL JACKSON-Drums/BOBBY MANUEL-Guitar/DONALD "DUCK" DUNN-Bass/MARVELL THOMAS-Piano/LESTER SNELL-Organ/HORNS THE MEMPHIS HORNS, INC./STRINGS THE MEMPHIS SYMPHONY ORCHESTRA

BACKGROUND VOCALS. CHARLES CHALMERS SINGERS

ARRANGED BY. JAMES MITCHELL, LESTER SNELL

ENGINEER WILLIAM BROWN

MASTERING: LARRY NIX, BO BOHANNON

CREATIVE DIRECTION. THE STAX ORGANIZATION

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SPECIAL THANKS TO ALBERT KING, RUBY NICHELSON, LORI STEWART WILLIAM BROWN and CHALMERS-RHODES-CHALMERS

Truth RECORDS T.M.

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# Soul Children

OPEN DOOR POLICY

# FACTS OF LIFE DEPT.



Stir Up the Boogie
Who You Used to Be
Strangers
Summer in the Shade
Can't Give Up a Good Thing
Butt La Rose
Hard Living with a Man
Believing

Produced by David Porter and Lester Snell

© 1978, Stax Records. Distributed by Fantasy® Records, Tenth and Parker

STX-4105

# Soul Children

Produced by David Porter and Lester Snell

Strings and horns arranged by Lester Snell

Lester Snell, Swain Schaeffer — keyboards
Michael Toles, Jimmy McGhee, Greg McIntosh — guitars
Ray Griffin, George Journigan — bass
Blair Cunningham, Bruce Means, Tim Dancy — drums
Walter V. Person — percussion

Jack Hale, Bill Flores — trombones
Ben Cauley, Paul Hill — trumpets
Lewis Collins, Bill Easley, Andrew Love — saxophones

Strings — Memphis Symphony Strings

Emerson Able — copyist

Recording engineers — William C. Brown III, Robert Jackson,
Warren Wagner, Mike Daniels
(Ardent Recording Studio, Shoe Productions, North
American Studios, Memphis)

Remix — William C. Brown III, Robert Jackson,
David Porter, Lester Snell
(Ardent Studio, Memphis)

Mastering — Larry Nix, Bo Bohannan
(Ardent Studio/Lab Two, Memphis)

Special thanks to Memphis & Momma,
and William C. Brown III

℗ 1978, Stax Records
Distributed by Fantasy® Records
Tenth and Parker
Berkeley, Ca. 94710

## Side 1:

### 1. [illegible]

Stir up the boogie, stir up the boogie in you

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie
*(Repeat)*

Party people, clap your hands
Party people, get up and dance
All you need is a boogie mind
Come on people, it's party time
Hey girl, what you gonna do
Just let me put you in a boogie mood

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie

Hey lady, in your sexy dress
Boogie down in this discotheque
All you need is a boogie song
And we can party all night long
Hey fellas, what you gonna do
Get up and move to this boogie groove

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie

Party people, clap your hands
Party people, get up and dance
Hey lady, in your sexy dress
Boogie down in this discotheque
Hey girl, I like the way you move
Just let me put you in a boogie mood

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie

Be real for the boogie
Be good to the boogie
And the boogie gonna be good to you
Let's scat for the boogie

Music and lyrics by Henderson Thigpen, James Banks
and David Witherspoon © 1978, Swelka Music/
Benfel Music — BMI. All rights reserved

### 2. [illegible]

If I give you the man you fell in love with, honey
Will you give me, will you give me
The woman you used to be, the woman you used to be

Good thing just went bad
Somehow we lost what we had
Our love has lost all the fun
And little lies started with one big one
I do one wrong and you do two
You hurt me and I hurt you

If I give you the man you fell in love with, honey
Will you give me, will you give me
The woman you used to be, the woman you used to be

And if I give you the woman you fell in love with
Will you give me, will you give me
The man that you used to be, the man that you used to be

Look for me and find I'm gone
We got a house but nobody's home
I know what it takes for you, baby
But I won't do 'cause you won't do
Love is always willing to try
True love is never asking why
Let's get it together, let's get it together
Make it right *(7 times)*
Let's get it together

Do it *(7 times)*
Let's get it together
Do it *(7 times)*
Let's get it together

And if I give you the man
If I give you the woman
Will you give me, will you give me
The woman you used to be
The man that you used to be

I'll be the man (Let's get it together)
I'll be the woman (Let's get it together)
If I give it to you
Will you give it to me
What it took to get you
I'm gonna use to keep you

If you give it to me
I'm gonna give it to you

Music and lyrics by Reni LeBeau Porter,
David Porter and Lester Snell © 1978,
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### 3. [illegible]

Strangers, strangers
But last night we were the best of friends

You told me you had to go now
And you hope that you'll be able to see me again
But your hand belongs to another
And we could only be a one-night stand

Lucky me, girl, for meeting you
Sad me, sad me, sad me now that you're gone

Strangers, strangers, strangers
But last night we were the best of friends

I see how bad you needed
What I needed, you freely gave it all
I didn't want to turn and leave you
Tears in your eyes, you said please don't call

Good thing, girl, that I'm patient
Bad thing, bad thing, bad thing I don't know, I don't know for how long

Strangers, strangers, strangers
But last night we were the best of friends

When you can be where you can
Please show some sign that I'm on your mind
Please do that, please do that, please do that
So that I won't feel that we're just

Strangers, strangers, strangers
But last night we were the best of friends

Music and lyrics by David Porter and Lester Snell
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## 4. [illegible] (4:48)

Summer in the shada
You and I togather got it mada
Summer in the shade
You got it made, you got it mada

Summer in the shade
You and I together got it mada
Funnin' in the sun
So lucky to have my special one

Summer in the shade
You got it made, you got it made

Plannin' for tomorrow
What I'm doin' today
Don't want it too heavy
'Cause I like it this way
I won't bother yours
Please don't touch mine
You can have your hot sun
I got soft sunshine

Groovin' with my lady
Everything is shady
Me and my baby, we've got

Summer in the shade
You and I together got it made
Summer in tha shade
You got it made, you got it made

Funnin' in the sun
So lucky to have my special one
Plannin' for tomorrow
What I'm doin' today
Don't want it too heavy
'Cause I like it this way

Groovin' with my lady
Everything is shady
Me and my baby

We got summer in the shade
You and I together got it made
Summer, summer, summer in the shade
You and I together got it made
Funnin' in the sun
So lucky to have my special one
Summer in the shade
You got it made, you got it made

Groovin' with my lady
Everything is shady
Me and my baby

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## Side 2:

## 1. [illegible]

What you do-woo-woo, turns me on
Just like fire in my bones
Warm warm warm warm warm warm hot

I want my good thing, I want my sweet thing
I want my good thing, I want my fine thing
I want my swaet thing
*(Repeat)*

Some men feel thay've got to have a lot
But I'm satisfiad, yes I am, with what I've got
I don't need what's out thare in the street
The good lova you give me, I know it can't be baat

Can't give up a good thing, can't give up a sweet thing
Can't give up a fine thing, can't give up a good thing

It's not only the way you make love to me
It's the way you carry yourself, your personality
You don't make any promises, no, that you can't keep
And I know your good love belongs to only me

Can't give up a good thing, can't give up a sweet thing
Can't give up a fine thing, can't give up a good thing
*(Repeat)*

I want my good thing (sho-nuff what I want)
I want my sweet thing (sho-nuff what I need)
I want my good thing (yeah)
I want my fine thing, I want my sweet thing

I want my good thing (that's what I want)
I want my sweet thing (sho-nuff what I need)
I want my good thing, I want my fine thing
I want my sweet thing

Music and lyrics by Joe Shamwell © 1978,
Groovesville Music — BMI All rights reserved

## 2. [illegible] (5:05)

Hey hey hey hey hey hey Butt La Rose, Butt La Rose
*(Repeat)*

I hear you fellas talkin' about your brick house
But I got a lady who will make her look like a mouse
Now I ain't braggin' but I sure ain't jokin'
When she starts walkin' the streats start smokin'

They call her Butt La Rose
She wears them sexy clothes
They call her Butt (huh?) La Rose
And everybody knows

That woman's built like a woman ought to
She's a Mississippi farmer's daughtar
She's a lover, she's not a player
And she don't naed no bricklayer

They call her Butt La Rose
She wears them sexy clothes
They call her Butt (huh?) La Rose
And everybody knows

Hey hey hey hey hey hey Butt La Rose, Butt La Rose
*(Repeat)*

If you don't know what I'm talking about
Then close the door on your brick house
And when tha wind starts to blow
Then you'll know that she passed your door

They call her Butt La Rose
She wears them sexy clothes
They call her Butt (huh?) La Rose
And everybody knows

Shake it Butt La Rose, shake it
Shake it Butt La Rose
Butt La Rose, you're so fine
You're so fine, fine as Georgia pine
Butt La Rose, I wanna make you mine
Butt La Rose, come in this corner with me
And let me whispar something in your sweet ear

Shake it Butt La Rose, Shake it, shake it Butt La Rose *(3 times)*
Hay hey hey hey hey hey Butt La Rose, Butt La Rose
*(Repeat)*

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## 3. [illegible] (4:32)

It's hard living with a man
Giving him my hand
With a promise to endure
It's hard bitin' back my tongue
When somathing that ha's done
Makes me feel so insecure

It's hard living with a man
It's hard living with a man
But living with a man is easier
Far easier than living alone

It's hard getting up at six
Just in time to fix
Something he might not even eat
It's hard picking up his clothes
The clothes that he throws
An inch from my feet

It's hard living with a man
It's hard, so hard living with a man
But living with a man is easier
Far easier than living alone, than living alone

'Cause when it's good it's so darn good
And the roses and the candy apologize
In my soul I know that he loves me
And he doesn't mean to bring tears from my eyes.

It's hard, hard, so hard living with a man
It's hard, so hard living with a man
But living with a man is easier
Far easier than living alone, than living alone

Music and lyrics by Roni LeBeau Porter and
Donald O'Conner © 1978 Robosac Music — BMI
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## 4. [illegible] (3:34)

Believing I have you
And I'm believing that what you say you'll do
You give me confidence
To face life's nonsense

Me believing in you
You believing in me

Believing every tomorrow
I'm believing that I'll have no more sorrow
For you'll be right there
And always will care

Loving me through
Gray skies and blue

Believing is a part of this loving
For if we're not believing
We'ra not giving our all

Believing that this love that you're giving
Will be waiting right there whenever I call
Believing is so easy to do
'Cause what I'm believing is definitely true

Believing that you know your heart
'Cause you keep right on saying
We'll never never part.

Music and lyrics by David Portel and Donald O'Conner
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PAS 6037

# The (KIDS) from the Brady Bunch

L- -ve DO-RE- (__)

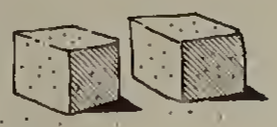
It's a - d-

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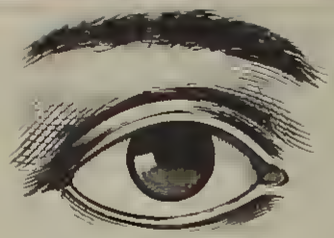
N-ever s- -s.

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(  S-  )

S-ugar



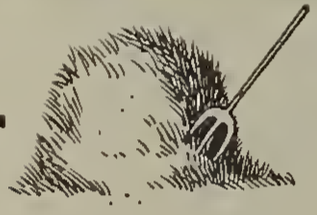
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and 

SIDE 1 LOVE ME DO (J. Lennon/P. McCartney) Beechwood Music (BMI) • IT'S A SUNSHINE DAY (Stephen R. McCarthy) Language of Sound, Inc./Famous Music (ASCAP) KEEP ON (J. Mills/T. Jenkins) Famous Music (ASCAP) • BEN (D. Black/W. Scharf) Jobete (ASCAP) • PLAYIN' THE FIELD (B. Neary/J. DiMuro) Famous Music (ASCAP)
SIDE 2 CANDY (Sugar Shoppe) (G. Rogalski/J. E. Lindvald) Ensign Music Corp. (BMI)/Green Apple Music Co. (BMI) • IN NO HURRY (T. Dancy/C. Fairchild) Famous Music (ASCAP) SATURDAY IN THE PARK (R. Lamm) Big Elk Music (ASCAP) • MERRY-GO-ROUND (B. Neary/J. DiMuro) Famous Music (ASCAP) • YOU NEED THAT ROCK 'N ROLL (D. Hull) Language of Sound (ASCAP)/Famous Music (ASCAP) • DRUMMER MAN (J. Mills/D. Janssen) Language of Sound/Famous (ASCAP) Green Apple Music/Ensign Music (BMI)

Produced by Jackie Mills for Wednesdays Child Productions • Arranged by Al Capps, Engineer: Lenny Roberts • Recorded at Larrabee Sound Studios, Hollywood, California
Art Direction: Bill Levy • Illus.: Joe Petagno • Package Concept and Design: Pacific Eye & Ear

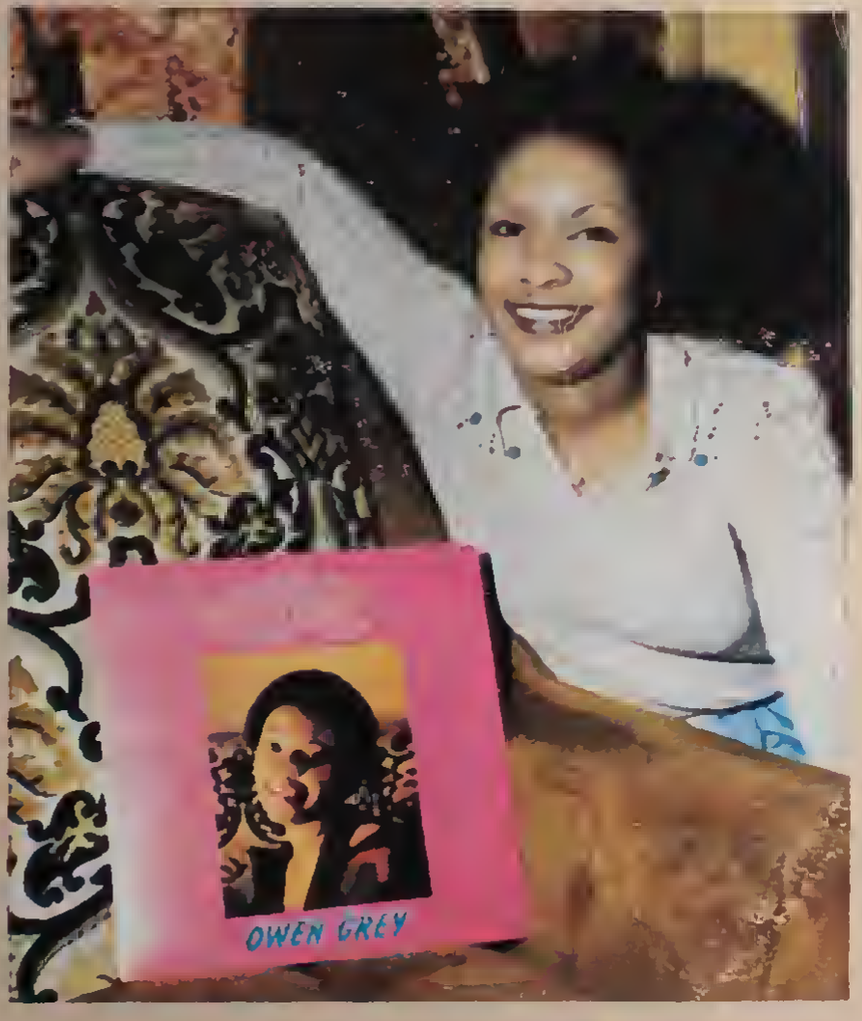
Save the Forests. This album is printed on recycled paper

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# HIT AFTER HIT AFTER HIT-VOL.2

SIDE A

1. THE TIDE IS HIGH
2. OH LOVE
3. SOMETIMES
4. THERE'S A TRAIN
5. SINCERELY
6. PEOPLE GET READY
7. INDEED I LOVE YOU
8. GIRL OF MY DREAMS
9. HANG ON SLOOPY
10. I AM GOING HOME
11. LOOSE A GOOD THING
12. DREAM DREAM DREAM
13. SILHOUETTE
14. OH DONNA
15. IF THERE'S A CHANCE
16. GOOD NIGHT SWEETHEART




# OWEN GREY

PIONR.INTL:005

# HIT AFTER HIT AFTER HIT-VOL.2

**SIDE B.**

1. **DARLING PATRICIA:** Owen Grey
2. **I DON'T WANT YOU ANYMORE:** Owen Grey
3. **TWISTING BABY:** Owen Grey

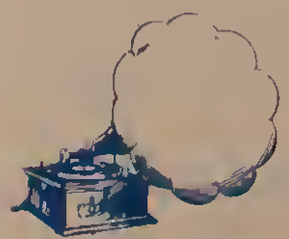


## OWEN GREY

**PRODUCED AND ARRANGED BY:** Sydney (Luddy) Crooks

**COVER DESIGN:** Jeff Browne, Tel (416) 763-9371

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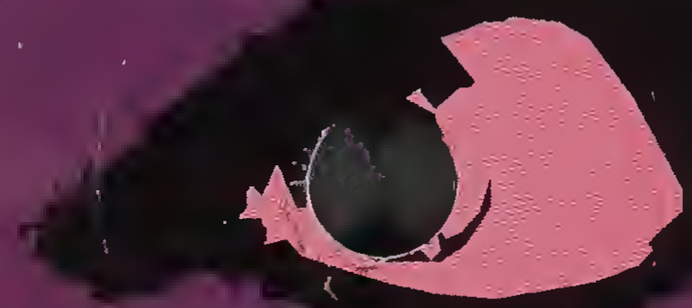


**MANUFACTURED AND DISTRIBUTED BY:**
Pioneer International Record Inc
627 Vaughan Road
Toronto Ontario Canada.
Tel. (416) 651-2046

A1 MR.FINGERS:I'M STRONG (INSTR.)

A2 CRASH COURSE IN SCIENCE:FLYING TURNS

A3 ADONIS:NO WAY BACK



B1 P.I.L.:DEATH DISCO (MEGGA MIX)

B2 SAVAGE PROGRESS:MY HEART BEGINS TO BEAT



C1 EASY GOING:FEAR
C2 RHEINGOLD:DREIKLANGSDIMENSIONEN
C3 THE NICK STRAKER BAND:
STRAIGHT AHEAD(INSTR.REPRISE)



D1 DIE WARZAU:STRIKE TO THE BODY
(LIL LOUIS'BODY BLOW MIX)
D2 GREEN FRIDGE MUSIC:DA BEST




JUICE
PROMO




JUICE
RECORDS


JUICE
RECORDS
ECIUJ007
M.T.S
written, arranged &
produced by d.ellis
recorded at hilltop studios
published by subbase music
℗ & © 1996 juice records
33rpm
Z.
a. "revolution"
z. "get original"
JUICE IS A DIVISION OF SPLASH RECORDINGS
SPLASH
RECORDINGS

SHADOW 77

# DEAD DRED



THIS SIDE (X) 33rpm
1. DOWN WITH THE SOUND

OTHER SIDE (Y) 33rpm
1. COME ON BABY

℗ 1995 MOVING SHADOW MUSIC
© 1995 MOVING SHADOW RECORD COMPANY

Moving Shadow

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Produced By
Bikey & Desi
℗ SHELLIC PUBLISHING
MADE U.K

CAT No: KUS 07
Mobile: 0836 789 453

# PRIZNA

THIS SIDE

## CARLITO'S LAW

OTHER SIDE

## CAN'T STAY AWAY

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KUS
UNDERGROUND SOUNDS

# GROOVEFINDER

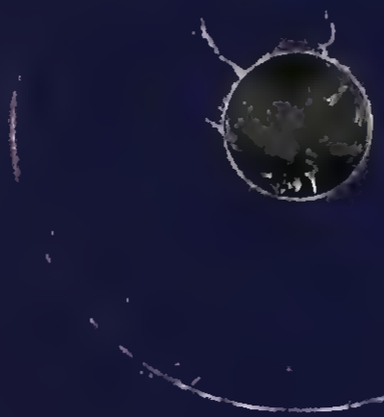
## re-edit vol.1



aside→ streetplayer

# GROOVEFINDER

## re-edit vol.1



bside→ feeling open

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A HAZE • D. Hutchinson

B Mid Town Method [First Level] • D. Hutchinson N.Sykes

A

side 33.3

Track A. produced & engineered by D. Hutchinson/N. Syke
Track B. produced & engineered by D. Hutchinson/N. Sy
and assisted by Ed Solo
Track A. published by Active/Mutesong
Track B. published by Active/NKS Publishing/M
Track A recorded @ No U Turn Studios (0171
Track B recorded @ Trinity Studios (0171

Emotif Records 8 Strutton Ground,
London, SW1P 2HP
(0171 222 5542)

℗ 1995 Emotif © 1995 Emotif
UK Distribution by Vital in association with Vinyl
Made in Great Britain

EMF 003



5 024538 600360

# ROLLERS INSTINCT

SAM 3078
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eastwest

yellow PRODUCTIONS

## DIMITRI FROM PARIS

# SACRE FRANCAIS

a

1. ZULU B-BOY JAM (6.27)
2. BOB SINCLAIR PARADISE MIX EDIT (5.34)

℗1997 THE FRENCH HOUSE OF ENTERTAINMENT ©1997 EAST WEST FRANCE
PRODUCED & COMPOSED BY DIMITRI FROM PARIS
TK1. MIXED & REMIXED BY DIMITRI FROM PARIS AT DELFREY STUDIOS, PARIS.
ENGINEER: BIBI. MIX ENGINEER: CUTEE B. SCRATCHES BY DJ CUTEE B.
GUITAR BY GIL "TEASE" ESCRIVA.
TK2. REMIXER: BOB SINCLAIR POUR MIGHTY BOP SESSIONS.
ENGINEER: CUTEE B. EXTRA KEYS BY CUTEE B.

SAM 3078
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eastwest

yellow PRODUCTIONS

# DIMITRI FROM PARIS
# SACRE FRANCAIS

b

1. READY MADE HAPPY CHARM FOOL MIX (5.29)
2. FULL LENGTH VERSION (4.53) 3. RADIO EDIT (3.32)

℗1997 THE FRENCH HOUSE OF ENTERTAINMENT ©1997 EAST WEST FRANCE
PRODUCED & COMPOSED BY DIMITRI FROM PARIS
TK1. REMIXER: KONISHI YABUHARU (PIZZICATO FIVE). ENGINEER: HIROSE OSAMU & BAKAMOTO SHUNSUKE. PROGRAMMED BY BAKAMOTO SHUNSUKE. KONISHI YABUHARU
COURTESY OF READY MADE RECORDS, TOKYO/NIPPON COLUMBIA CO. LTD.
TKS2&3. MIXED BY DIMITRI FROM PARIS. ENGINEER: BIBI.

# ADRENALIN M.O.D.

MCA RECORDS

RAGAX 2

℗ 1988 MCA Records Ltd.
© 1988 MCA Records Ltd.

45 r.p.m.
STEREO
(RAGAX 2 A)
MCPS/BIEM

GEM

A

## 0-0-0 (Extended Parkside Remix)

(Fermie/PB/Modern/Allen) (5.28)

PRODUCED BY GRAEME PARK AND ADRENALIN M.O.D.

MCA Music Ltd/Rondor
Music (London) Ltd/
Arctic King.

Original sound recording
made by MCA Records Ltd.

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# ADRENALIN
# M.O.D.

MCA RECORDS

RAGAX 2

℗ 1988 MCA Records Ltd.
© 1988 MCA Records Ltd.

B

45 r.p.m.
STEREO
(RAGAX 2 B)
MCPS/BIEM

GEM

## 0-0-0 (Instrumental Parkside Remix)

(Fermie) (5.17)

PRODUCED GRAEME PARK AND ADRENALIN M.O.D.

MCA MUsic Ltd.

Original sound recording
made by MCA Records Ltd.

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# P·H

## DIVISION

Our rooms have rhythm

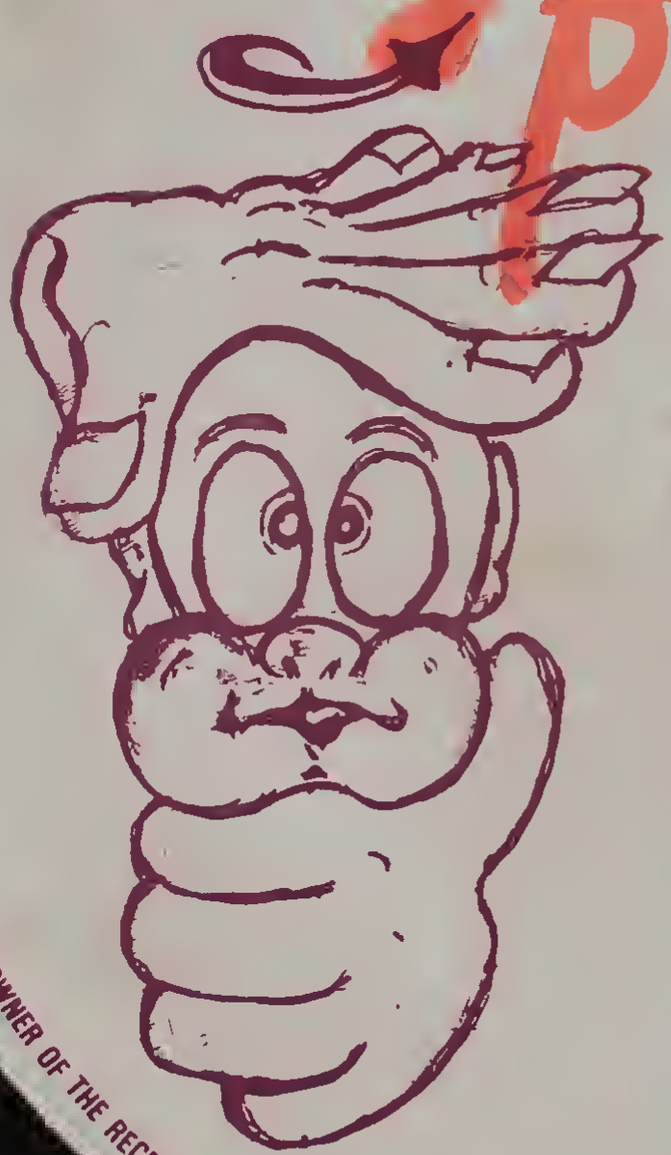
PRODUCTION House

**PNT 062 A**

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5 018890 120628

# D.M.S & THE BONEMAN X



OTHER SIDE

## A. LIFE IS A CIRCLE

THIS SIDE

## AA. STRENGTH

PRODUCED & MIXED
BY DJ D.M.S./
MC BONEMAN X

WRITTEN:- M. RICHARDS/
D. PEREIRA

℗ & © 1994

PRODUCTION HOUSE
RECORDS LTD.

PNT 062 AA

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URBAN HOUSE
Polydor
UK 837 885-1
INT 837 885-1 Y - POL 281
33rpm
STEREO
IC 0309
side two
1 SOMETHING SPECIAL Damon Rochefort
(Damon Rochefort) SKRATCH MUSIC
2 WHERE'S THE PARTY Freeland & Morrison
(Freeland/Morrison) G.R.C. MUSIC/SKRATCH MUSIC
3 IT'S ALL IN YOUR MIND Poziiv Noize
(Freeland) G.R.C. MUSIC
4 DON'T BELIEVE THE HYPE*
(EXCLUSIVE URBAN HOUSE REMIX) Mista E
(Freeland/Maben/Teverson) G.R.C. MUSIC/SKRATCH MUSIC
/K.P.M. MUSIC/EMI MUSIC
*Featuring The Awakening
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# URBAN HOUSE



Polydor

UK 837 885-1

INT 837 885-1 V POL 281

33rpm
STEREO

## side one

1 I FEEL FINE Pozitiv Noize
(Freeland) G.R.C. MUSIC

2 HYDROCHLORIC Funkacidic featuring Captain Ping
(Freeland/Morrison) G.R.C. MUSIC/SKRATCH MUSIC

3 GET ON BOARD (LOVE TRAIN) Phoenix
(Rochefort/Frederikse) G.R.C. MUSIC/SKRATCH MUSIC

4 PHANTASTIC VOYAGE (TECHNO MIX) Charm
(Freeland/Maben/Teverson) SOHO MUSIC

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# God's Love

## SHILOH PENTECOSTAL CHOIR

Dir. P. Webster-B. Gerrell
Music - Shiloh Band
Produced by John Bennings

SIDE 1 — 33⅓ RPM

1. WONDERFUL (P. Webster) (3:03)
2. GOD'S GREATEST MIRACLE (S. Webster) (2:32)
Vocal: M. SCHENCK-S. WEBSTER
3. IT'S NO SECRET (D. Harley) (2:37)
4. WORKING ON A BUILDING (C. Watkins) (3:40)
5. THE TEN COMMANDMENTS
(S. Webster) (3:00)
Vocal: S. WEBSTER

All Selections Published by
Ad-Den-Ru & Mister John (ASCAP)


God's Love
SHILOH
PENTECOSTAL CHOIR
Dir. P. Webster-B. Gerrell
Music - Shiloh Band
Produced by John Bennings
SIDE 2
33⅓ RPM
1. THINK ABOUT IT (D. Harley) (3:35)
Vocal: S. HARLEY
2. WALK WITH THE LORD (D. Harley) (3:45)
Vocal: D. HARLEY-MARY
3. WHY NOT BE THANKFUL (P. Webster) (2:47)
4. I MET A MAN (C. Watkins) (5:00)
Vocal: S. HARLEY
5. LORD MAKE ME THINE (S. Webster) (3:50)
Vocal: S. WEBSTER
All Selections Published by
Ad-Den-Ru & Mister John (ASCAP)

RCA



MUSICA ARGENTINA

LOS CHALCHALEROS

Con ALAIN DEBRAY y su Orquesta

Victor

05(0131)01678

Lado 1

1 LA NOCHERA - Zamba (J. Dávalos-E. Cabeza) LUNA TUCUMANA - Zamba (A. Yupanqui) - 2 YO VENDO UNOS OJOS NEGROS - Tonada (Tonada popular Chilena) - 3 LOPEZ PEREYRA - Zamba (A. Crescenti) ZAMBA DEL CHALCHALERO - Zamba (Los Chalchaleros-J. Dávalos) - 4 PAISAJE DE CATAMARCA - Zamba (Pólo Giménez) ZAMBA DEL GRILLO - Zamba (A. Yupanqui) - 5 DE MI ESPERANZA - Zamba (Luis Morales) JAMAS - Zamba (J. C. Specchi) - 6 MERCEDITAS-Chamamé (Ramón Mixto Ríos) - (P) 1979 RCA CORPORATION

FABRICADO POR INDUSTRIA ELECTRO-SONORA S.A. MEDELLIN, COLOMBIA HECHO DE GRABACIONES MASTER DE PROPIEDAD DE O CONTROLADAS POR RCA CORPORATION TMK (S) (R) MARCA(S) REGISTRADA (S) TODOS LOS DERECHOS RESERVADOS PROHIBIDA LA COPIA NO AUTORIZADA LA EJECUCION PUBLICA Y LA RADIODIFUSION DE ESTE DISCO

RCA

Victor



MUSICA ARGENTINA
LOS CHALCHALEROS
Con ALAIN DEBRAY y su Orquesta

05(0131)01678

Lado 2

1 LOS 60 GRANADEROS-Cueca(Hilario Cuadros) - 2 MAMA VIEJA-Zamba(L. Bayardo-J. Laremza) ANGELICA-Zamba (Roberto Camberé) - 3 EL ARRIERO-Canción(A. Yupanqui) - 4 LLORARE-Zamba Popular Salteña(G Leguizamón) SAPO CANCIONERO-Zamba(Alejandro Flórez) 5 A USTEDES-Canción J. C. Saravia) - 6 EL HUMAHUAQUEÑO-Carnavalito (E. Saldivar-(Hijo)

(P) 1979 RCA CORPORATION

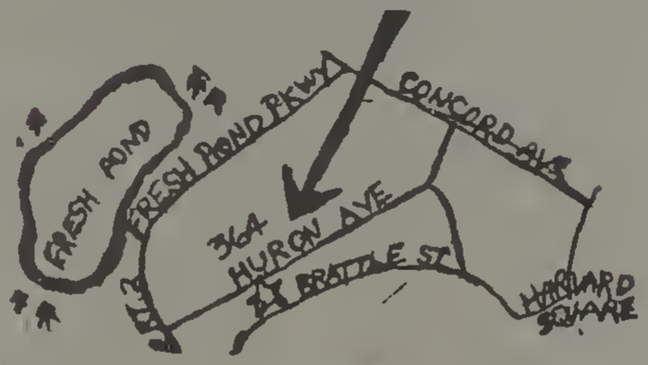
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Performance
1.- SUEÑOS DE MI VIEJO (4:22)
(Tony Archilla) ED. PERFO
LP-1421
℗1979
Lado A
33 1/3 RPM
STEREO
2.- NO TE CONOZCO (2:55)
(Tony Archilla) ED. PERFO
3.- EL PIE (3:50)
(Roberto Anglero)
4.- QUE BONITO SERIA (4:27)
(Richard Rodriguez) ED. PERFO
5.- YO SOY TU FELICIDAD (3:15)
(Tony Archilla) ED. PERFO
Dist. por MICRO-LATIN - Cerra 626 Santurce, P.R. 00907


Performance
1.- ESE ALGUIEN QUE SE LLAMA YO (4:52)
(Tony Archilla) ED. PERFO
LP-1421
℗ 1979
Lado B
33 1/3 RPM
STEREO
2.- CUANDO TU NO ESTAS (3:05)
(Noel Estrada)
3.- PA LA MONTAÑA (3:50)
(Rafy Toro) ED. PERFO
4.- QUE SE VAYA (3:50)
(D.R.)
5.- CORAZON DE CRISTAL (3:15)
(E. Pessino)
Dist. por MICRO-LATIN - Cerra 626 Santurce, P.R. 00907

Jeff's Neighborhood Kitchen

364 Huron Avenue
Cambridge
354--8843




# JEFF LASS

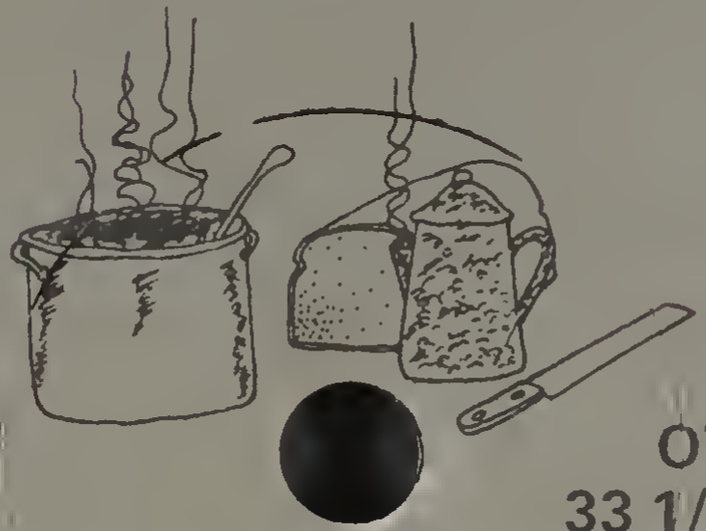
Side A
OTL-7737-JL-1
33 1/3 RPM - STEREO

## CONVERSATIONS WITH BILL EVANS

| | |
|---|---|
| 1. Under Paris Skies | 6:30 |
| 2. Lover Man | 8:25 |
| 3. As Time Goes By | 2:58 |

Jeff's Neighborhood Kitchen

364 Huron Avenue
Cambridge
354--8843



# JEFF LASS

Side B
OTL-7737-JL-2
33 1/3 RPM - STEREO

| | |
|---|---|
| 1. Summertime | 6:28 |
| 2. Ain't Necessarily So | 5.30 |
| 3. Anywhere I Wander | 3:30 |
| 4. My First Blues | 3:15 |

LICENSED BY PYE LIMITED ENGLAND

PYE RECORDS

# BRIAN FRIEL

## Ashes and Matchsticks

PYE 12113
(PYE 12113 AS)
STEREO

33⅓ RPM
SIDE 1

1. **Folk Hero** (Brian Friel/Mark London) **3:22**
2. **Sweet Vinicombe Street** (Brian Friel) **3:11**
3. **Growing Stronger** **3:06**
   (Brian Friel/Mike Clifford/Mark London)
4. **Circles** (Brian Friel) **3:36**
5. **Ashes and Matchsticks** (Brian Friel) **2:58**

Produced by Mark London for Happy Oyster Ltd.
All Songs published by
What's In It For Me Music (ASCAP)
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MANUFACTURED AND DISTRIBUTED BY ATV RECORDS INCORPORATED, NEW YORK CITY

LICENSED BY PYE LIMITED ENGLAND

RECORDS

# BRIAN FRIEL

## Ashes and Matchsticks

PYE 12113
(PYE 12113 BS)
STEREO

33⅓ RPM
SIDE 2

1. **Roll That Train** (Brian Friel) **2:59**
2. **The Least I Could Do** (Brian Friel) **4:23**
3. **Fat City** (Brian Friel) **3:42**
4. **Salad Green Geraldine** (Brian Friel) **3:58**
5. **San Francisco Streetcar Fire** (Brian Friel) **6:22**

Produced by Mark London for Happy Oyster Ltd.
All Songs published by
What's In It For Me Music (ASCAP)
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ULTRA HIGH FIDELITY

LONG 33 1/3 PLAY

Dot

RITA MOSS SUPERB

LP-3150

DLP 3839

SIDE 1

M 56,627

Arranged and Conducted by Harry Patch

1. He And I Kiss (Harry Warren) 2:58
2. Alibi (Sammy Cahn) 3:46
3. Famous Last Words (Peter Tinturin) 2:45
4. We'll Take Each Other (from "Hell & Gone") (Harry Warren) 2:52
5. I Never Go Home Anymore (Peter Tinturin) 2:17
6. Love Is A Simple Thing (Sammy Cahn) 2:28

Produced by Tom March

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ULTRA HIGH FIDELITY

LONG 33 1/3 PLAY

Dot®

DLP 3839

SIDE 2

M 56,628

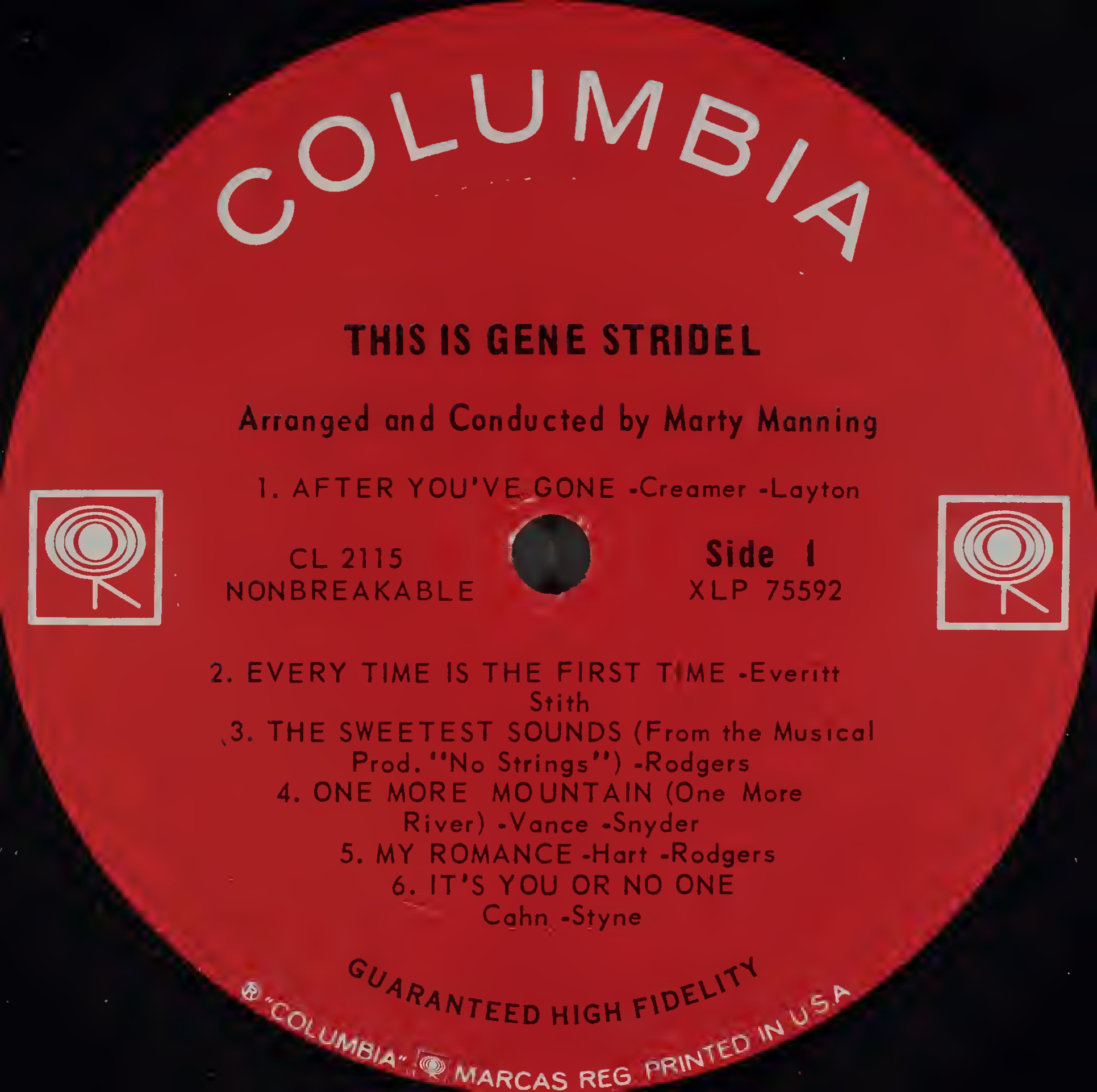
RITA MOSS - SUPERB

Arranged and Conducted by Marty Paich

1. Who Will Be With You (When I'm Far Away) (Farrell-Moreno) 3:09
2. Wait Until Dark (Mancini) 2:45
3. This Lonely Town (H. Smith) 3:05
4. Wake Up Heaven (Stallman-Jacobson) 2:30
5. Gloomy Sunday (Rezso Seress-Laszlo) 4:29
6. Visit Me (H. Smith) 2:59

Printed in U.S.A. Trade Mark

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COLUMBIA
THIS IS GENE STRIDEL
Arranged and Conducted by Marty Manning
1. AFTER YOU'VE GONE -Creamer -Layton
CL 2115
NONBREAKABLE
Side 1
XLP 75592
2. EVERY TIME IS THE FIRST TIME -Everitt
Stith
3. THE SWEETEST SOUNDS (From the Musical
Prod. "No Strings") -Rodgers
4. ONE MORE MOUNTAIN (One More
River) -Vance -Snyder
5. MY ROMANCE -Hart -Rodgers
6. IT'S YOU OR NO ONE
Cahn -Styne
GUARANTEED HIGH FIDELITY
® "COLUMBIA" MARCAS REG PRINTED IN U.S.A.

COLUMBIA

# THIS IS GENE STRIDEL

## Arranged and Conducted by Marty Manning

1. SOLITUDE -De Lange -Mills -Ellington

CL 2115
NONBREAKABLE

**Side 2**
XLP 75593

2. HOW BLUE THE NIGHT -McHugh -Adamson
3. MY LIFE BEFORE YOU -Arnold -Morrow
4. SONG OF THE GYPSIES -Sherman -Weiss
5. TRUE LOVE -Porter
6. HEARTS WERE NEVER MEANT TO BE BROKEN
Linsley -B. Ross -H. Ross

GUARANTEED HIGH FIDELITY

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


RIGHT-ON RECORDS
NIKKI GIOVANNI
TRUTH IS ON IT'S WAY
1. GREAT PAX WHITEY 6:00
PEACE BE STILL
(James Cleveland, Savoy Music, BMI)
2. NIKKI ROSA 5:15
IT IS WELL
(B. Diggs and D. Williams, Chaca Music, BMI)
RRO 5001
RRO 5001-A
SIDE 1
33 1/3 RPM
3. MY TOWER 2:50
PRETTY LITTLE BABY
(B. Diggs and D. Williams, Chaca Music, BMI)
4. ALABAMA POEM 2:47
I'VE DECIDED TO MAKE JESUS MY CHOICE
(H. Johnson, Planemar Music, BMI)
5. EGG TRIPPING 1:55
(B. Diggs, Chaca Music, BMI
A DIVISION OF FAREM PRODUCTIONS, INC.


RIGHT-ON RECORDS
NIKKI GIOVANNI
TRUTH IS ON IT'S WAY
1. ALL I GOTTA DO 2:59
I STOOD ON THE BANKS OF JORDAN
(James Cleveland, Crossroads Music, BMI)
2. SECOND RAP POEM 1:51
THIS LITTLE LIGHT OF MINE
(B. Diggs and D. Williams, Chaca Music, BMI)
RRO 5001
RRO 5001-B
SIDE 2
33⅓ RPM
3. POEM FOR ARETHA 4:37
NOBODY KNOWS THE TROUBLE I'VE SEEN
(B. Diggs and D. Williams, Chaca Music, BMI)
4. WOMAN POEM 4:30
AMAZING GRACE
(B. Diggs and D. Williams, Chaca Music, BMI)
5. POEM FOR A LADY OF LEISURE NOW RETIRED 5:30
MUST JESUS BEAR THE CROSS ALONE
(B. Diggs and D. Williams, Chaca Music, BMI)
A DIVISION OF FAREM PRODUCTIONS, INC.

# R. O. & L. E.

RECORDS — ST. KITTS

ACCOMPANIED BY G. I. 'S BRASS

G. I. 2001 - A



ELLIE MATT

STEREO - 33 RPM

1. TUNE FOR CHILDREN
2. MOK - A - ZEEMA
3. ASK "IT SHALL BE GIVEN"
4. KITITIAN JAMBOREE

COMPOSED AND SUNG BY
ELLIE MATT

ARRANGED AND CONDUCTED BY
ELLIE MATT

ALL RIGHTS RESERVED

# R. O. & L. E.

RECORDS — ST. KITTS

ACCOMPANIED BY G. I. 'S BRASS

G. I. 2001 - B

DE KING ARROW

STEREO - 33 RPM

1. ARISE
2. SUPER BAD
3. GUILTY AS CHARGED
4. HEROES NEVER DIE

COMPOSED AND SUNG BY
ERROL DOLPHIN

ARRANGED AND CONDUCTED BY
ELLIE MATT

ALL RIGHTS RESERVED

# Diplomat

LONG PLAY 33⅓

## WILD HOT ROD WAILS

Dick Dale also Bo Troy and His Hot Rods

2304-A
Side 1

THE FAIREST OF THEM ALL

SLIPPERY SHILLELAGH

HIGH BOY HAULER

WE'LL NEVER HEAR THE END OF IT

BASH

SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.


Diplomat
LONG PLAY 33⅓
WILD HOT ROD WAILS
Dick Dale also Bo Troy and His Hot Rods
2304-B
Side 2
FOUR BANGER
KOOKY DEUCE
HAULIN' HENRY
SLING SHOT SCAVENGER
FOUR ON THE FLOOR
SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.

SIDE 1

# BOB JAMES
# TWO

CTI RECORDS

CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

**CTI 6057 S1**
**RVG 87717 A**
**STEREO**

1. **TAKE ME TO THE MARDI GRAS 5:50**
   Paul Simon
   Paul Simon Music/BMI
2. **I FEEL A SONG (In My Heart) 5:26**
   T. Camillo/M. Sawyer
   Kama Sutra Etude Music/BMI
3. **THE GOLDEN APPLE 7:20**
   Bob James
   Three Brothers Music/Trunk Music/ASCAP

℗ 1975, Creed Taylor, Inc.

Distributed by
Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif. 90028

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SIDE 2

# BOB JAMES
# TWO

CTI RECORDS

CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

**CTI 6057 S1**
**RVG 87717 B**
**STEREO**

1. **FARANDOLE (L'Arlesienne Suite #2) 8:24**
   Bizet (arranged and adapted by Bob James)
   Three Brothers Music, Inc./ASCAP
2. **YOU'RE AS RIGHT AS RAIN 5:29**
   Thom Bell/Linda Creed
   Blackwood Music, Inc./BMI
3. **DREAM JOURNEY 5:57**
   Bob James
   Three Brothers Music/Trunk Music/ASCAP

℗ 1975, Creed Taylor, Inc.

Distributed by
Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif. 90028

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violation of applicable laws.'

# ASTRO

## RECORDS

DISCO
45 RPM
A001



SIDE A
STEREO

## MY MISTAKES

(D. Parton-L. Benjamin)

## PAT ROSS

Distributed & Marketed by
ASTRO RECORDS
329 Flatbush Ave., B'klyn, N.Y.
(212) 789-0407

# ASTRO

## RECORDS

DISCO
45 RPM
A001

SIDE B
STEREO

## LOVE COMES AND GOES

(L. Benjamin)

## PAT ROSS

Distributed & Marketed by
ASTRO RECORDS
329 Flatbush Ave., B'klyn, N.Y.
(212) 789-0407


R.H.M.
RECORDS
Randy Hèbert
Take Me
To Your Love
Side One
002
(1) TAKE ME TO YOUR LOVE 3:59
(2) GROUND ZERO 3:58
(3) IF LOVE CAME YOUR WAY 3:50
(4) GADJET 4:37
Produced by Randy Hèbert
for R.H.M. Records

R.H.M.
RECORDS

# Randy Hèbert

## Take Me
## To Your Love

Side Two

002

(1) A STAR COMIN' ON 4:17
(2) SHOOTIN' FOR THE TOP 3:26
(3) FRIENDS OR LOVERS 3:42
(4) LOSIN' CONTROL 3:42

Produced by Randy Hèbert
for R.H.M. Records

# Ritchie Tierney

## "For You"

SIDE ONE
STEREO
102251A

Words and Music By
Ritchie Tierney
Dedicated to
Ruth Anne

| | |
|---|---|
| 1. STEPPING DOWN | 3:56 |
| 2. FOR KEEPS | :47 |
| 3. YOU'RE THE ONE | 3:05 |
| 4. PLEASE STOP BREAKING ME DOWN | 5:00 |
| 5. WITHOUT YOU | 3:10 |
| 6. IT'S GOT TO BE HEAVEN | 5:43 |

©℗1981

R & R RECORDS P. O. BOX 38 SORRENTO, FL 32776

# Ritchie Tierney

## "For You"

SIDE TWO
STEREO
102251A

Words and Music By
Ritchie Tierney
Dedicated to
Ruth Anne

| | |
|---|---|
| 1. SHE'S MY GIRL | 3:29 |
| 2. SOMETIMES | 2:39 |
| 3. CLOUDS IN MY EYES | 3:07 |
| 4. WHO'S GONNA TAKE AWAY MY TEARS | 2:45 |
| 5. PARTY | 3:34 |
| 6. BORROWED TIME | 2:30 |

©℗1981

R & R RECORDS P. O. BOX 38 SORRENTO, FL 32776

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO • PROHIBIDA SU REPRODUCCION. EJECUCION PUBLICA Y/O RADIOTELEDIFUSION

# EN VIVO
## PIERO

1. MI VIEJO - Balada
Piero-José
2. LOS AMERICANOS
Alberto Cortez
3. COPLAS DE MI PAIS - Milonga
Piero-José

LADO I

14334

33⅓

CBS

ESTEREO

A

4. QUIERO SER DE VOS - Balada
Piero-José
5. SOY UN HOMBRE QUE VIENE
SOY UN HOMBRE QUE VA - Canción

2 y 3 con la colaboración del Cuarteto Zupay
4 Piero con Ardolino Parise y su Orquesta
5 Piero con Jorge López Ruiz y su Orquesta

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO • PROHIBIDA SU REPRODUCCION. EJECUCION PUBLICA Y/O RADIOTELEDIFUSION

# EN VIVO
## PIERO

1. CANCION A MAGDALENA
Julio Zegers
2. AHORA ES EL OTOÑO
Piero-José
3. A MI ME DIERON EL MAR
Piero-José

LADO II

14334

33 1/3







B

4. PENNY EN LA CIUDAD
Roberto Lar-Lil Gadea
5. CUANTAS VECES NOS DIJIMOS
HASTA MAÑANA — Piero-José
6. SOMOS LA GENTE, SOMOS EL MUNDO
Piero-José

1, 2 y 5 Con Ardolino Parise y su Orq.
4. Piero con Roberto Lar y su Orq.

• FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS •

SIDE ONE EKS-74083-A STEREO

RADIO STATION
COPY




# FARQUAHR

1. HANGING ON BY A THREAD 2:42
2. MY ISLAND 3:27
3. PEACE IN MIND 3:13
4. HOLY MOSES 3:10
5. MUCH TOO NICE A DAY 2:30
6. JUST FOR KINGS 2:45

Produced by JERRY RAGOVOY

Elektra Records, 15 Columbus Circle, New York City 10023

SIDE TWO EKS-74083-B STEREO

RADIO STATION
COPY




# FARQUAHR

1. DEAR JOHN DEERE 3:00
2. BABE IN THE WOODS 2:42
3. START LIVING 2:40
4. MOONRIDER 2:45
5. SILVER SPOONS 2:33
6. STREETS OF MONTREAL 2:37

Produced by JERRY RAGOVOY

Elektra Records, 15 Columbus Circle, New York City 10023


Philadelphia
International
Records
Disco Single
DEXTER WANSEL
33⅓ RPM
STEREO
© 1979 CBS Inc.
2Z8 3692
AA-AF 2Z8 3692-3
Time: 5:46
I'LL NEVER FORGET (MY FAVORITE DISCO)
-D. Wansel - C. Biggs-
Special Disco Version From The PIR Lp:
"TIME IS SLIPPING AWAY" JZ 36024
Arranged by Jack Faith
Produced by Dexter Wansel
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Recording
Labs, Phila., Pa.
TSOP "The Sound Of
Philadelphia" T.M.


Disco Single
DEXTER WANSEL
33⅓ RPM
STEREO
© 1979 CBS Inc.
2Z8 3692
AA-AF 2Z8 3692-4
Time: 5:00
IT'S BEEN COOL
-D. Wansel-
Special Disco Version From The PIR Lp:
"TIME IS SLIPPING AWAY" JZ 36024
Arranged by Jack Faith
Produced by Dexter Wansel
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Recording
Labs, Phila., Pa.
TSOP "The Sound Of
Philadelphia" T.M.

AFRICAN

TCHEZA - 2.001

# les Merveilles du Passé

(P) 1970

SACEM

U

T. 2.001 A
360.013
(T. 2.001)
FACE A

Bosa

MAGIE 4'14
BILA FRANÇOIS 4'27
NAKOTA ZEBOLA 3'50
NGAI MWANA 15 ANS 3'54
BHOLEN MWANA YA MAMA HELENE 5'48

Compositeur : **Bholen**

**ORCHESTRE NEGRO SUCCES**

AFRICAN

TCHEZA - 2.001

# Les Merveilles du Passé

(P) 1970

SACEM

U

T. 2.001 B
360.013
(T. 2.001)
FACE B

Bosa

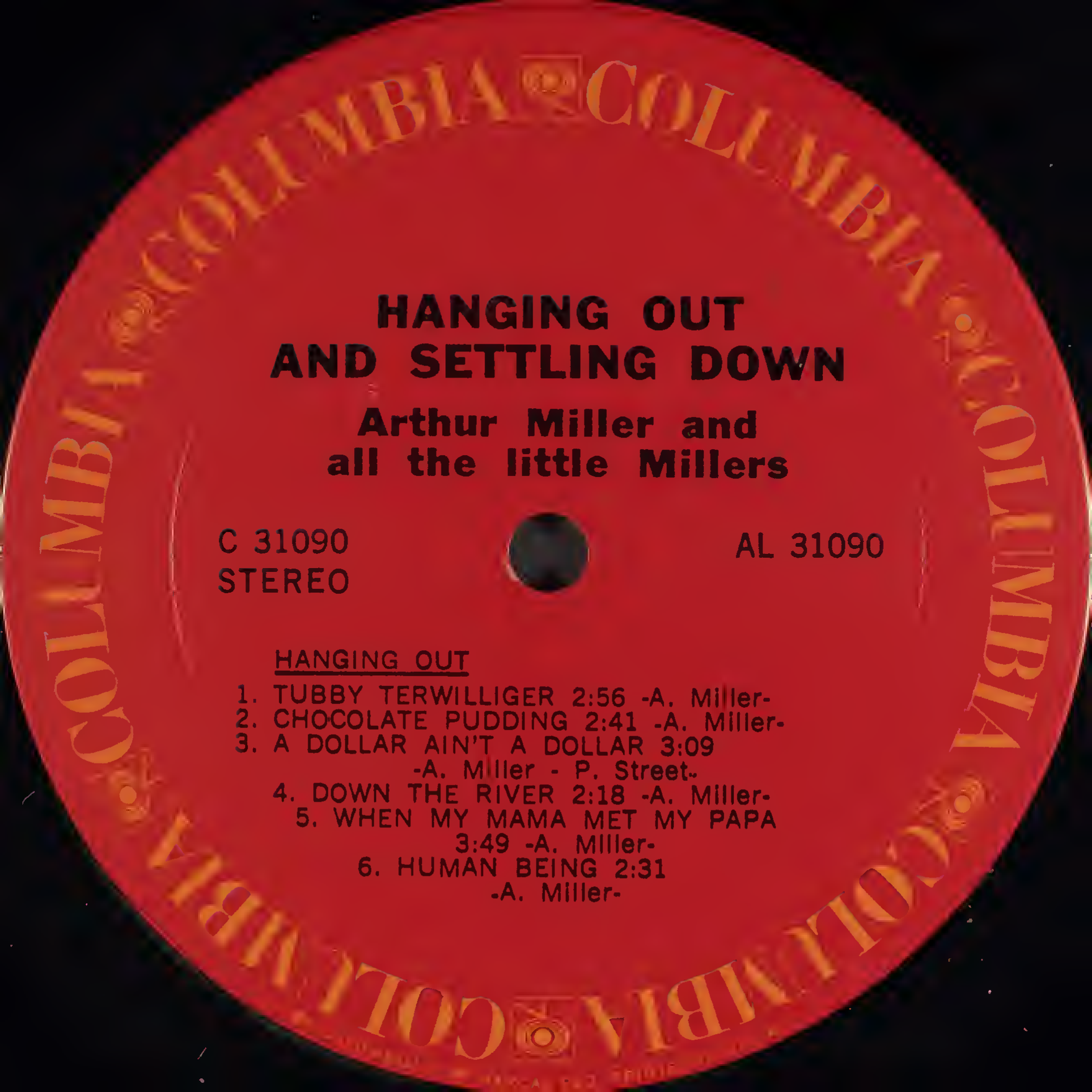
MABE YA MBILA 4'39
MABOKE TEMOIN 4'50
MOYEKE YA CHERIE 4'24
MAIKA 4'53
SAVON YA SIKA ASTRA 4'19

Compositeur : **Bholen**

**ORCHESTRE NEGRO SUCCES**


PRODIGAL®
"OMNI-VERSE"
FRESH
P7-10028R1
Side One
P7-10028R1A
1. HOLD ON, I'M COMING (I.Hayes-D.Porter) 2:49
2. LOVE ME OR LEAVE ME (B. Pratt-M. Martin-
F. Allen) 2:41
3. YOU NEVER CARED (S.Grofay-B.Pratt-H.Cohen)3:49
4. BONY MORONIE (L. Williams) 3:00
5. HARD DOCK IN HANOVER (P. Frank-R. Rice) 4:08
6. WHEN THE WINTER COMES (B. Pratt-P. Frank)3:52
PRODUCED BY
MICHAEL NESMITH FOR
PACIFIC ARTS CORPORATION
℗1978 Motown Record Corp.
Trademark Motown Record Corporation


PRODIGAL®
"OMNI-VERSE"
FRESH
P7-10028R1
Side Two
P7-10028R1B
1. WHO'LL BE THE MASTER (P. Marshall-B. Pratt-
M. Martin-H. Cohen) 4:44
2. SPACE (P. Frank) 5:02
3. IT'S ALRIGHT (P. Frank) 4:15
4. ALRIGHT BY ME (B. Pratt-P. Frank) 4:00
PRODUCED BY
MICHAEL NESMITH FOR
PACIFIC ARTS CORPORATION
©1978 Motown Record Corp.
Trademark Motown Record Corporation


COLUMBIA
HANGING OUT
AND SETTLING DOWN
Arthur Miller and
all the little Millers
C 31090
STEREO
AL 31090
HANGING OUT
1. TUBBY TERWILLIGER 2:56 -A. Miller-
2. CHOCOLATE PUDDING 2:41 -A. Miller-
3. A DOLLAR AIN'T A DOLLAR 3:09
-A. Miller - P. Street-
4. DOWN THE RIVER 2:18 -A. Miller-
5. WHEN MY MAMA MET MY PAPA
3:49 -A. Miller-
6. HUMAN BEING 2:31
-A. Miller-


COLUMBIA
HANGING OUT
AND SETTLING DOWN
Arthur Miller and
all the little Millers
C 31090
STEREO
BL 31090
SETTLING DOWN
1 CLEAR EYES 3:35
2. WRONG SIDE OF THE BED 3:19
3. CHIME ME DOWN 2:06
4. ANOTHER NIGHT OF LOVE 3:28
5. WONDERHOUSE 2:28
6. FINISH THE SONG 1:35
-A. Miller-
REG. PRINTED IN U.S.A.




SG 334 DJ
SG 334 A
5:05
NOT
FOR SALE

SIDE A
STEREO
ASCAP
33 1/3 RPM

## MAGIC OF YOU (Like The Way)

(Randy Muller)

(From The Salsoul L.P. SA 8535 "Cameron")

## CAMERON

Produced By Randy Muller For
The Muller Organization
Arranged By Randy Muller
One To One Music
℗ 1980 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016




SG 334 DJ
SG 334 B
7:45
NOT
FOR SALE

SIDE B
STEREO
ASCAP
33 1/3 RPM

## GET IT OFF

(Randy Muller)

(From The Salsoul L.P. SA 8535 "Cameron")

## CAMERON

Produced By Randy Muller For
The Muller Organization
Arranged By Randy Muller
One To One Music
℗ 1980 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


FLEETWOOD
TRU FIDELITY
FLP 3016
SIDE A
Time: 21:39
T4RM 8357
PAUL-CHAMP TRIO
P.C.T.
LOVE ME
WATERMELON MAN
SHADOW OF YOUR SMILE
MORE
SUMMER WIND
MY SHIP
LONG 33 1/3 PLAYING
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS


FLEETWOOD
TRU FIDELITY
FLP 3016
SIDE B
Time: 18:29
T4RM 8358
PAUL-CHAMP TRIO
DO I HEAR A WALTZ
FLAMINGO
MY KIND OF TOWN
BIG JIM
YELLOW BIRD-JAMAICA FAREWELL
ANGEL EYES
LONG 33 1/3 PLAYING
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS


Tommy Boy R
STETSASONIC
From the Stetsasonic album IN FULL GEAR (TB 1017)
Available on Tommy Boy LP, cassette and compact disc
TB 918 A
BPM: 108
Pub: Tee Girl Music, BMI
Produced by Delite
Additional production and remix by Daddy-O with special assistance from DBC, Tyrone Perkins and Rodd Houston
Stetgineered by the one and only console magician, the Amazing Bob Coulter
On point edits by "Oh Oh" Omar Santana with a Stetsa-Jazzy touch
Keyboard overdubs by Donald "Kid Wonder" Newkirk
Mastered by Herb Powers, Jr. at Frankford-Wayne, NYC
℗ ©1988 Tommy Boy Music, Inc.
33⅓ RPM
TALKIN' ALL THAT JAZZ 7:00
(G. Bolton)
EXTENDED VOCAL
TALKIN' ALL THAT JAZZ 7:34
(G. Bolton)
BOB-TY-RODD-DB-DAD DUB
Distributed by Tommy Boy Music, 1747 First Avenue New York NY 10128


Tommy Boy R
STETSASONIC
TB 918 B
BPM: 108
From the Stetsasonic album IN FULL GEAR (TB 1017)
Available on Tommy Boy LP, cassette and compact disc
Pub. Tee Girl Music BMI
*Blue Brothers Music, BMI
Produced by Delite
*Additional production and remix by Daddy-O with special assistance from D8C, Tyrone Perkins and Rodd Houston
Steigineered by the one and only console magician the Amazing Bob Coulter
On point edits by "Oh Oh" Omar Santana with a Stetsa-Jazzy touch
Keyboard overdubs by Donald "Kid Wonder" Newkirk
Mastered by Herb Powers, Jr at Frankford-Wayne, NYC
℗ © 1988 Tommy Boy Music, Inc
33⅓ RPM
TALKIN' ALL THAT JAZZ 3:50
(G. Bolton)
RADIO VERSION
TALKIN' ALL THAT JAZZ* 3:50
(Sigidi-Mbaji-H. Jackson)
DOMINOES VOCAL
TALKIN' ALL THAT JAZZ* 4:30
(Sigidi-Mbaji-H. Jackson)
DOMINOES INSTRUMENTAL
Distributed by Tommy Boy Music, 1747 First Avenue, New York, NY 10128

Peerless M.R.

EDICION ESPECIAL

(P) 1993 NEW MUSIC

LADO A
PEE-20184-8

# LOS LOCOS
## —LA RASPA—

3:54 (D.P.)

Producido por: PIPO LANDRO

Mezcla y Arreglos: BORILLO y FRANCHETTO

para: New Music SRL

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. • MARCA REGISTRADA •

HECHO EN MEXICO Y DISTRIBUIDO POR FABRICA DE DISCOS PEERLESS, S. A. DE C.V.

Peerless M.R.

EDICION ESPECIAL

(P) 1993 NEW MUSIC

LADO B
PEE-20184-8

# CALLERS
## — PHONE 148 BPM —

3:23 (Fontana)
Arreglos, Producción y Mezcla: FONTANA
para: New Music
Gracias a PAOLO GIUSTI DEE JAY

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. • MARCA REGISTRADA •
HECHO EN MEXICO Y DISTRIBUIDO POR FABRICA DE DISCOS PEERLESS, S.A. DE C.V.

# LORI LIEBERMAN

## A PIECE OF TIME

1. THE WORLD IS TURNING
   (C. Fox-N. Gimbel) BMI 2:58
2. A PIECE OF TIME
   (C. Fox-N. Gimbel) BMI 4:00
3. NO RIGHTS ON SATURDAY NIGHTS
   (C. Fox-N. Gimbel) BMI 3:58

1

ST-11297
(ST 1-11297)

4. STONE CANYON
   (C. Fox-N. Gimbel) BMI 3:25
5. BEFORE I SAY I'M SORRY
   (C. Fox-N. Gimbel) BMI 2:45

Arranged & Conducted by Charles Fox
Produced by Charles Fox & Norman Gimbel
for Fox-Gimbel Productions, Inc.

©1974 Capitol Records, Inc.

Capitol

# LORI LIEBERMAN

## A PIECE OF TIME

1. LEGACY
   (C. Fox-N. Gimbel) — BMI 3:58
2. STAND ON IT
   (C. Fox-N. Gimbel) — BMI 3:55
3. I GOT A NAME
   (C. Fox-N. Gimbel) — BMI 3:10

2

ST-11297
(ST 2-11297)

4. WHAT'S IT GOT TO DO WITH MUSIC
   (C. Fox-N. Gimbel) — BMI 4:02
5. MAKE NO MISTAKE
   (C. Fox-N. Gimbel) — BMI 4:20

Arranged & Conducted by Charles Fox
Produced by Charles Fox & Norman Gimbel
for Fox-Gimbel Productions, Inc.

℗1974 Capitol Records, Inc.

Capitol



carolsdatter
productions

# KRISTIN LEMS
# *Oh Mama!*

℗ © 1978 Carolsdatter Productions

SIDE ONE
Total Time 19:12

STEREO
SD 656
(NR9997-1)

| | | |
|---|---|---|
| 1. | NOT YET | 2:35 |
| 2. | FOR ALL WOMEN IN STRUGGLE | 4:04 |
| 3. | THE 50's SOUND | 3:26 |
| 4. | TALKIN GENDER NEUTRAL BLUES | 1:48 |
| 5. | MARYNELL | 3:19 |
| 6. | CUYAHOGA RIVER | 3:43 |

All songs by Kristin Lems
All selections BMI

Carolsdatter Productions 908 W. California #3 Urbana, Ill. 61801



carolsdatter
productions

# KRISTIN LEMS
# Oh Mama!

©℗ 1978 Carolsdatter Productions

SIDE TWO
Total Time 23:46

STEREO
SD 656
(NR9997-2)

| | | |
|---|---|---|
| 1. | WOMEN WALK MORE DETERMINED | 3:47 |
| 2. | MAMMARY GLANDS | 2:55 |
| 3. | FARMER | 3:40 |
| 4. | I WASN'T SURPRISED | 4:36 |
| 5. | OH MAMA! | 1:56 |
| 6. | L'ISLE JOYEUSE (Claude Debussy, P.D.) | 6:25 |

Carol Lems - Dworkin, piano

All songs except L'Isle Joyeuse by
Kristin Lems
All selections BMI except L'Isle Joyeuse

Carolsdatter Productions 908 W. California #3 Urbana, Ill. 61801

# Spindletop Records

## *LISA RHODES*
## *SHIVERS*

**SIDE ONE**
**STEREO**

**STP-102**
**(SR)**

1. **HEAT IT UP**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **3:28**
2. **TAKE A TURN WITH ME**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **3:13**
3. **I'LL BE YOUR FOOL**/Joe Ely ©April Music—FREE Flow Music—ERE Music ASCAP **2:42**
4. **DO ANYTHING YOU WANT TO DO**/Hollis and Douglas ©Island Music—Anglo Rock BMI **3:18**
5. **DON'T YOU LET GO**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **2:40**

℗ 1985—Spindletop Records
P.O. Box 1492, Houston, Texas

Distributed in the United States by Rounder Records,
1 Camp Street, Cambridge, Massachusetts 02140

# Spindletop Records

## LISA RHODES
## SHIVERS

**SIDE TWO**
**STEREO**

**STP-102**
**(SR)**

1. **SHIVERS**/L. Rhodes, J.D. Graham ©Rock "N" Rhodes Music Inc. BMI **3:14**
2. **WHEN YOU WERE MINE**/Prince ©Controversy Music ASCAP **3:46**
3. **I'M JUST WILD**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **3:42**
4. **BORN RICH**/L. Rhodes—J.D. Graham ©Rock "N" Rhodes Music Inc. BMI **2:11**
5. **WHAT A WAY TO GO**/Dec Moeller ©Paramount Music **4:38**

℗ 1985—Spindletop Records
P.O. Box 1492, Houston, Texas

Distributed in the United States by Rounder Records,
1 Camp Street, Cambridge, Massachusetts 02140

## side one

1. **jaynie** (parrish) (2:48)
2. **call it friends** (reed) (2:28)
3. **love in the first place** (reed) (2:25)
4. **swan's song** (hanzak/reed) (3:43)
5. **family of strangers** (reed) (3:39)

# ann reed

# room & board

TM

© 1984 icebergg records



side two

1. room & board (foster/reed) (2:32)
2. the woman you'd love (reed) (3:08)
3. willow weep for me (ronell) (3:08)
4. carry me (reed) (5:06)

ann reed

room & board

© 1984 icebergg records





URGENT RECORDS

# Never Steal The Show

## Phillip Sandifer

**Produced by Gary Powell and Larry Seyer**
**for GP Studio Productions**
**Austin, Texas**

**Stereo**

**SIDE ONE**
**URR-5102**

**DETOUR** (3:06)
**ALWAYS HAVE THE TIME** (2:56)
**YOU ARE THE CAUSE** (2:54)
**LESSONS** (3:54)
**GIVEN BACK TO YOU** (1:28)

All Songs Written by Phillip Sandifer
All Selections © 1981 Jesmax Music/BMI
℗ 1986 The Sparrow Corporation

℗ Urgent Records P.O. Box 2468 Canoga Park CA 91306



URGENT RECORDS

# Never Steal The Show

## Phillip Sandifer

**Produced by Gary Powell and Larry Seyer**
**for GP Studio Productions**
**Austin, Texas**

**Stereo**

**SIDE TWO**
**URR-5102**

**OPEN UP** (2:59)
**ANOTHER DAY** (2:38)
**SIMPLY I LOVE YOU** (3:47)
**NEVER STEAL THE SHOW** (2:49)
**PURITY** (4:18)

All Songs Written by Phillip Sandifer
All Selections © 1981 Jesmax Music/BMI
℗ 1986 The Sparrow Corporation

℗ Urgent Records P.O. Box 2468 Canoga Park CA 91306

# ANN REED
# TALK TO ME



**RED HOUSE RECORDS**

SIDE ONE

TALK TO ME*
ONCE BITTEN
JUST OUT OF REACH
NOTHING TO SAY*
AUTUMN RAIN

All songs by ANN REED, BMI
1987 except * 1988

℗ RED HOUSE RECORDS
P.O. Box 4044, St. Paul, MN 55104
ALL RIGHTS RESERVED

RHR 24

# ANN REED
# TALK TO ME



**RED HOUSE RECORDS**

SIDE TWO

COMPLICATIONS TO A SIMPLE LIFE
GHOSTS
I WANT TO BELIEVE
TRUE ROMANCE*
I WOULD LOVE TO DANCE

All songs by ANN REED, BMI
© 1987, except * © 1988

℗ © RED HOUSE RECORDS
P.O. Box 4044, St. Paul, MN 55104
ALL RIGHTS RESERVED

RHR 24

# BENT
## RECORDS

## LYNN LAVNER... i'd rather be cute

SIDE ONE
(21:33)



B81369A
STEREO

1. I'd Rather Be Cute (2:25)
2. Personal (4:10)
3. A Mother's Lament (3:50)
4. Aviatrix (3:58)
5. Thank You, Lizabeth Scott (3:15)
6. Such Fine Young Men (3:25)

Vocals & Piano by Lynn Lavner
Produced by Ardis Sperber

© ℗ 1986 Lynn Lavner

# BENT
## RECORDS

## LYNN LAVNER ... i'd rather be cute

**SIDE TWO**
**(19:23)**



**B81369B**
**STEREO**

1. First Dyke On "Dynasty" (2:02)
2. Breaking Silence (4:39)
3. Number One (2:55)
4. That's All Right With Me (3:05)
5. Oh, How I Love Cabaret (3:20)
6. Dear Mrs. Sperber (2:54)

**Vocals & Piano by Lynn Lavner**
**Produced by Ardis Sperber**

© ℗ 1986 Lynn Lavner



# kaleidoscope records

Side 1

Stereo F-31

## Betsy Rose • wings against the sky

1. **Ordinary Day** *(Rose)* 3:15
2. **House Full of Secrets** *(Rose)* 5:38
3. **Circle of Light** *(Rose)* 3:25
4. **Open the Door Again** *(Rose)* 6:55
5. **Nicaragua (The Fruits of Work and Love)** *(Rose)* 2:05

© Ⓟ 1988 Kaleidoscope Records Inc.
P.O. Box O, El Cerrito, CA 94530

All songs BMI



# kaleidoscope records

Side 2

Stereo F-31

## Betsy Rose • wings against the sky

1. **Darlin' I'm Glad** *(Rose)* 5:20
2. **Valentine's Day** *(Rose)* 6:25
3. **Starlight** *(Rose)* 3:00
4. **Let Her Go** *(Rose)* 6:10

© Ⓟ 1988 Kaleidoscope Records Inc.
P.O. Box O, El Cerrito, CA 94530

All songs BMI

# DENNIS
and
# ELAINE

SIDE ONE
33 1/3 RPM

STEREO
LPS 101
3094-8A

1. THE MOMENT OF TRUTH
2. THROUGH IT ALL
3. LOVE WAS WHEN
4. MORE, MUCH MORE
5. SOMEBODY BIGGER THAN YOU AND I

# DENNIS
and
# ELAINE

SIDE TWO
33 1/3 RPM

STEREO
LPS 101
3094-8B

1 KEEP ME WHERE LOVE IS
2 I'LL TELL THE WORLD
3 SWEET SWEET SPIRIT
4 THE SAVIOUR IS WAITING
5. THERE'S SOMETHING ABOUT THAT NAME

# BENSON

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WCUM

HARVEST

BR5892A
Time: GO: 4:29
Be Strong and
Courageous: 3:33

Producer:
John Andrew Schreiner

## GO/BE STRONG AND COURAGEOUS

From the Album: HOLY FIRE

(Publisher: GO: Jerry Williams/Singspiration Music/ASCAP
BE STRONG AND COURAGEOUS:
Jerry Williams/Ed Kerr/John A. Schreiner/
Singspiration Music/ASCAP

Distributed by The Benson Company, Inc., 365 Great Circle Road, Nashville, TN 37228.

# BENSON

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HARVEST WCUW

BR5892B

Producer:
Tom Dooley

## What You Always Wanted To Know About Harvest hosted by Tom Dooley

1. Contest Spot :30
2. Un-banded interview 11:38
3. Banded interview

Distributed by The Benson Company, Inc., 365 Great Circle Road, Nashville, TN 37228.




SIDE ONE

LR 104

# BETH YORK
# TRANSFORMATIONS

## TRANSFORMATIONS I-V (15:06)

All compositions by Beth York (ASCAP)

℗ © 1985 Ladyslipper, Inc.

Ladyslipper Records-P.O. Box 3124-Durham, NC 27705




SIDE TWO

LR 104

# BETH YORK
# TRANSFORMATIONS

**DOLPHINA, SECTION I & II (7:24)**
**TIME AND AGAIN (3:12)**
**GO TO SLEEP (TRAD.) (3:34)**

All compositions by Beth York (ASCAP)
© ℗ 1985 Ladyslipper, Inc.

Ladyslipper Records-P.O. Box 3124-Durham, NC 27705

WILD PATIENCE RECORDS

**STEREO**
33-1/3 RPM
**(NR14311-1)**



**JUDY REAGAN**
**OLD FRIENDS**
D101

**SIDE ONE**

CHEESE, 3:14
SUNDAY PAINTER, 3:43
HOLLYWOOD HAIRCUT, 3:20
DISPOSE OF PROPERLY, 3:37
SOFTBALL, 4:25

Judy Reagan
Wild Patience Records
© 1983

WILD PATIENCE RECORDS

**STEREO**
33-1/3 RPM
**(NR14311-2)**



**JUDY REAGAN**
**OLD FRIENDS**
D101

**SIDE TWO**

ROSE-COVERED RADICAL, 3:59
TRANSLATIONS, 2:59
MERRY-GO-ROUND, 5:06
DYKE, 2:47
OLD FRIENDS, 3:43

Judy Reagan
Wild Patience Records
© 1983

# Quiet Thunder

# Izquierda Ensemble

## SIDE ONE

JR. 7A

1. It Takes a Fool (2:42)
2. Price of Freedom (4:02)
3. Gracias a La Vida (3:09)
4. Like a Mountain (4:24)
5. Hearts of Silver (3:04)

All songs © Naomi Littlebear
except Gracias a La Vida by Violeta Parra Sandoval

℗ 1979 Riverbear Music

# Quiet Thunder
# Izquierda Ensemble

## SIDE TWO

JR. 7B

1. La Madrugada (3:13)
2. Don't Take Yer Love (2:11)
3. Contradictions (3:13)
4. Special Friend (3:20)
5. Sisters Take Care of Sisters (3:58)
6. Fists of Fire (6:31)

All songs © Naomi Littlebear
except "Contradictions" © Kristan Knapp

℗ 1979 Riverbear Music

LIMA BEAN RECORDS

# willie tyson

**Side One**
**LB-WT103**



Ⓟ1979
**Lima Bean Records**
(NR10831-1)

1. **You'd Look Swell In Nothing (2:47)**
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
2. **The Best Woman Money Can Buy (3:14)**
(W. Tyson/S.Abod) W.C. Tyson Publishing ASCAP
3. **Good Old Boys (3:08)**
(W. Tyson/S. Abod) W.C. Publishing ASCAP
4. **Mommy, Will There Be Muzak In Heaven (3:19)**
(W.Tyson/S. Abod) W.C Tyson Publishing ASCAP
5. **Parimutuel Blues (2:17)**
(W.Tyson/S. Abod/L. Moore)
W.C. Tyson Publishing ASCAP

LIMA BEAN RECORDS • MADISON, IN 47115 • MADE IN USA

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LIMA BEAN RECORDS
willie tyson
Side Two
LB-WT103
℗1979
Lima Bean Records
(NR10831-2)
1. Asheville (2:17)
(W. Tyson) W.C. Tyson Publishing ASCAP
2. I Can't Believe They Let You Loose (2:54)
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
3. Mama Always Loved Me Anyway (2:52)
(W. Tyson) W.C. Tyson Publishing ASCAP
4. Chicken Blues (3:07)
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
5. I Can't Sleep With You (2:39)
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
6. Rhapsody of Love (3:44)
(W. Tyson/L. Moore/S. Abod)
W.C. Tyson Publishing ASCAP
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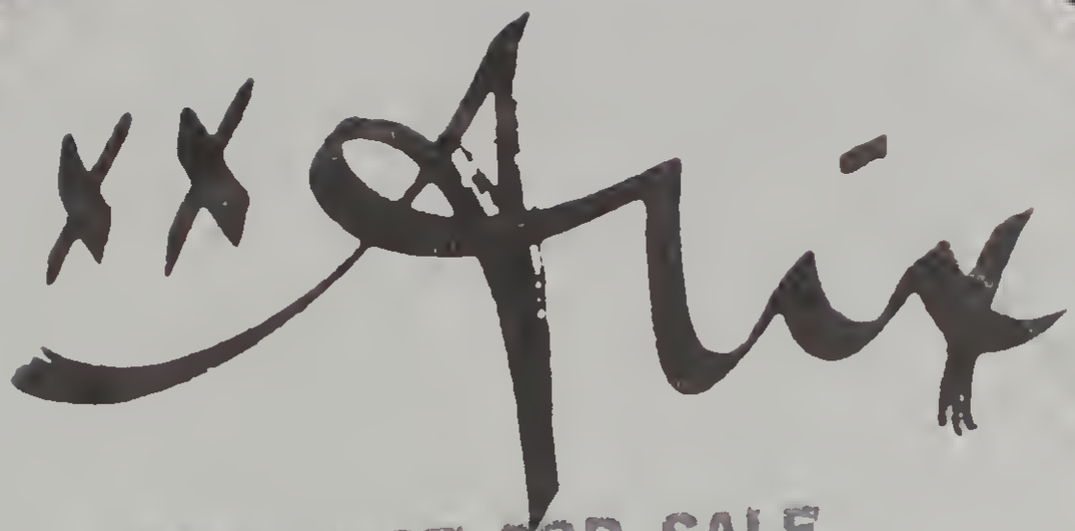
DEMO-NOT FOR SALE

# SIDE 1

# Alix Dobkin

1. Woman To Woman (3:10)
2. Gwyn's Tune (4:17)
3. O.K.O.Y? (3:04)
4. Theme From Getting Ready (3:35)
5. Just Like A Woman (2:28)

WOMEN'S WAX WORKS A003



DEMO-NOT FOR SALE

# SIDE 2

# Alix Dobkin

1. Living With Contradictions (3:41)
2. Separation '78 (3:28)
3. A Mother Knows (4:33)
4. Denny's Tune (4:58)
5. Living In The Country (3:15)

WOMEN'S WAX WORKS A003 ℗ 1980 Alix Dobkin

Flying Fish



SIDE ONE

FF 379

All selections by
Kristin Lems,
Kleine Ding Music,
BMI

KRISTIN LEMS
"Born A Woman"

1. Born A Woman 3:32
2. Stop Thief 2:52
3. Rosina 4:08
4. Trivial Pursuit 2:00
5. Where Do The Animal Go? 3:03
6. You Cannot Make Them Stay 4:44
7. Open Sesame 3:06

℗ 1986. FLYING FISH RECORDS, INC., 1304 W SCHUBERT, CHICAGO, IL 60614

Flying Fish



SIDE TWO

FF 379

All selections by
Kristin Lems,
Kleine Ding Music,
BMI

KRISTIN LEMS
"Born A Woman"

1. Don't Want Anyone At All 3:32
2. Comforters 4:43
3. The National Route 2:27
4. The Wife And The Whore 5:14
5. Proposal 3:01
6. Such A World/We Are Stars 4:25

©1986 FLYING FISH RECORDS, INC 1304 W SCHUBERT CHICAGO IL 60614

©℗ 1985 Libana, Inc., 16A Ivaloo St., Somerville, MA 02143

Manufactured in Canada



# *Libana*

## *Handed Down*

Side One

*Spinning* *Records* Stereo SR-001

1. **Gogov**—Georgia, U.S.S.R. 2:27
2. **Sepastia bar**—Turkish Armenia 3:30
3. **Vorsgan'akhper**—Persian Armenia 4:52
4. **Karsilamas**—Greece 2:50
5. **Ala dal ʔona**—Lebanon and Syria 2:19
6. **Deror yikra**—Yemenite Jewish 3:14
7. **Machar**—Israel (*Naomi Shemer*) 2:24

WRA1-148

©℗ 1985 Libana, Inc., 16A Ivaloo St., Somerville, MA 02143

Manufactured in Canada



# Libana

## Handed Down

Side Two | *Spinning* | *Records* | Stereo SR-001

1. **Dimjaninka**—Bulgaria (*arr. Koutev*) 1:43
2. **Siletora sestorka**—Serbia, Yugoslavia 2:26
3. **Šetnala se dona**—Bulgaria 1:14
4. **Što si, goro, povjaxnala**—Bulgaria (*arr. Koutev*) 3:15
5. **Senkim a világon**—Béla Bartók 1:33
6. **Bolyongás**—Bartók 1:50
7. **Lepi Juro**—Croatia, Yugoslavia 1:39
8. **Gyimesi Zene**—Hungarian 2:41
   (*medley—Csaba Őkrős*)
9. **Dragana sedi v gradina**—Bulgaria 2:56
   (*arr. Koutev*)

WRA1-148

# NANCY TUCKER
# A LITTLE STRONGER



**Collie-Flower Records**

Stereo CFR010

SIDE ONE

1. Undisturbed (2:48)
2. Distance (2:46)
3. I'll Just Let It Be (3:13)
4. Card Shuffler (1:23)
5. Kaleidescope Blues (1:39)
6. Heaven Is Losing Altitude (3:58)
7. Heaven Is Gaining Altitude (2:21)

*All Songs By Nancy Tucker*
*(Franeva Music BMI)*

*℗ 1983 Nancy W. Tucker All Rights Reserved*

(41175)

# NANCY TUCKER
# A LITTLE STRONGER



**Collie-Flower Records**

Stereo CFR010

SIDE TWO

1. Winter Wind (2:33)
2. Ember To Flame (2:48)
3. That Spanish Thing (3:11)
4. Don't Needle Me (2:04)
5. I'm Not Too Short (2:59)
6. Watermelon (3:55)

*All Songs By Nancy Tucker*
*(Franeva Music BMI)*

*℗ 1983 Nancy W. Tucker All Rights Reserved*

(41175)

# KANDY RECORDS

## THE CANDY MAN PLAYS FOR PEOPLE

1. NEW YORK, NEW YORK
2. LA CUCURACHA
3. YOU NEEDED ME

SIDE 1



KCK 012

4. BARTENDERS POLKA*
5. I DON'T WANT TO WALK WITHOUT YOU
6. JOHNSON RAG

3533 W. LISBON AVE.
MILWAUKEE, WI 53208

# KANDY RECORDS

## THE CANDY MAN PLAYS FOR PEOPLE

7. CHICKEN POLKA*
8. PEG O' MY HEART*
9. MAME*

SIDE 2

KCK 012

10. BRIDGE OVER RIVER KWAI
11. HAWAIIAN WEDDING SONG
12. ORANGE BLOSSOM SPECIAL

3533 W. LISBON AVE.
MILWAUKEE, WI 53208

**Word**
**Radio Special**

# An Hour With...

logos bookstore
$ 2.50

# Dave Boyer

Produced and Hosted by Brad Walton

WORD
RECORDS

RSA 28

# An Hour With...
# DAVE BOYER

SIDE 1
RSA 28
℗ & © 1981
Word, Inc.

WORD
33 1/3 RPM

| | | | |
|---|---|---|---|
| 1. | Part I | | :60 |
| 2. | Part II | | :30 |
| 3. | Part III | Segment 1 | 18:10 |
| 4. | Part IV | Segment 2 | 10:56 |

Producer and Host: Brad Walton
Executive Producer: Daniel Hickling

THE WORD RECORD & MUSIC GROUP
WACO, TX

# An Hour With...
# DAVE BOYER

SIDE 2
RSA 28
℗ & © 1981
Word, Inc.

WORD
33 1/3 RPM

| | | | |
|---|---|---|---|
| 1. | Part I | Segment 3 | 12:20 |
| 2. | Part II | Segment 4 | 16:15 |

Producer and Host: Brad Walton
Executive Producer: Daniel Hickling

THE WORD RECORD & MUSIC GROUP
WACO, TX


Side 1 Stereo
CAS-2436 (ZCRS-6107)
RCA
Hot Butter & Soul
Living Jazz
Camden
1 Walk On By (Bacharach-David)
2 By the Time I Get to Phoenix (Webb)
3 ABC (Stevens)
4 Get Ready (Robinson)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo

CAS-2436 (ZCRS-6108)

RCA

**Hot Butter & Soul**

**Living Jazz**



Camden

1 Games People Play (South)

2 It's All in the Game (Dawes-Sigman)

3 Sweet Buttercup (Bodner)

4 Hyperbolicsyllabicsesquedalymistic (Isbell-Hayes)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

Truth
RECORDS ™

"Woman To Woman"
SHIRLEY BROWN

© 1974 STAX RECORDS, INC.

TTS–0663
33 1/3 RPM

TRS–4206
Side 1

1. **IT AIN'T NO FUN** *(7:15) Fredrick Knight*
   *East/Memphis Mu., Two Knight Mu. BMI*
2. **LONG AS YOU LOVE ME** *(3:25) East/Memph*
   *Music BMI/Bettye Crutcher, Mack Rice*
3. **STAY WITH ME BABY** *(3:16) Ragmar Music,*
   *Crenshaw Music ASCAP/Jerry Rogovoy, George*
   *David Weiss*
4. **I'VE GOT TO GO ON WITHOUT YOU** *(3:59)*
   *East/Memphis Music, South Memphis Music BMI*
   *Larry McIntosh–Al Jackson*

Truth Records, a Division of Stax Records, Inc., 2693 Union Extended, Memphis, U.S.A.


Truth
RECORDS ™
"Woman To Woman"
SHIRLEY BROWN
© 1974 STAX RECORDS, INC.
TTS-0664
33 1/3 RPM
TRS-4206
Side 2
1. WOMAN TO WOMAN (3:54) East/Memphis Music, BMI/James Banks, Eddie Marion, Henderson Thigpen
2. SO GLAD TO HAVE YOU (3:41) East/Memphis Music BMI/Bettye Crutcher, Mack Rice, Arris Wheaton
3. PASSION (3:56) East/Memphis Music BMI/Bettye Crutcher, Mack Rice, Arris Wheaton
4. I CAN'T GIVE YOU UP (3:36) East Memphis Music, Two Knight Music BMI/ Fredrick Knight
5. I NEED YOU TONIGHT (3:14) Fez Music Co., Abernathy and Eye Music, BMI, Gregg Dempsey
6. BETWEEN YOU AND ME (2:38) East/Memphis Music, South Memphis Music, Two Knight Music, BMI/Fredrick Knight, Mack Rice, Al Jackson
Truth Records, a Division of Stax Records, Inc., 2693 Union Extended, Memphis, U.S.A.


FANIA
WILLIE COLON & HECTOR LAVOE
VIGILANTE
SIDE A
JM 610
1. TRISTE Y VACIA 6:05
(Luis Lopez Caban
VEV Publ./ASCAP
2. VIGILANTE 12:23
(Willie Colon)
FAF Publ./BMI
Produced by: WILLIE COLON
Executive Producer Jerry Masucci
℗ and © 1983, Musica Latina
International, Inc.


FANIA
WILLIE COLON & HECTOR LAVOE
VIGILANTE
SIDE B
JM 610
1. JUANITO ALIMAÑA 7:34
(C. Curet Alonso)
FAF Publ./BMI
2. PASE LA NOCHE FUMANDO 11:34
(Willie Colon/C. Curret Alonso)
FAF Publ./BMI
Produced by: WILLIE COLON
Executive Producer Jerry Masucci
℗ and © 1983, Musica Latina
International, Inc.

# SOUL CHILDREN
## "OPEN DOOR POLICY"




SIDE 1.
STX-4105
STEREO

1. STIR UP THE BOOGIE, PART II 3:40
   (Thigpen-Banks-Weatherspoon)
   Swelka Music/Benfel Music-BMI
2. WHO YOU USED TO BE 3:39
   (R. Porter-D. Porter-L. Snell)
   Robosac Music/Benfel-BMI
3. STRANGERS 3:47
   (D. Porter-L. Snell) Benfel-BMI
4. SUMMER IN THE SHADE 4:48
   (D. Porter-L. Snell) Benfel-BMI

Produced by David Porter and Lester Snell.

℗ 1978 Stax Records

(STX-4105-A SP)

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

# SOUL CHILDREN
## "OPEN DOOR POLICY"




**SIDE 2.**
**STX-4105**
**STEREO**

1. CAN'T GIVE UP A GOOD THING 3:46
   (Joe Shamwell) Groovesville Music-BMI
2. BUTT LA ROSE 5:05
   (O.B. McClinton) Cross Keys Publg.-ASCAP
3. HARD LIVING WITH A MAN 4:32
   (R. Porter-D. O'Conner) Robosac Music-BMI
4. BELIEVING 3:49
   (D. Porter-D. O'Conner) Robosac/Benfel-BMI

Produced by David Porter and Lester Snell.

℗ 1978 Stax Records

(STX-4105-B SP)

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

# THE KIDS FROM THE BRADY BUNCH

Paramount
A G•W COMPANY ®

PAS-6037
Side 1
PAS-6037-A
STEREO

1. Love Me Do (J. Lennon-P. McCartney) 2:02
2. It's A Sunshine Day (S. McCarthy) 2:29
3. Keep On (J. Mills-T. Jenkins) 2:31
4. Ben (D. Black-W. Scharf) 2:38
5. Playin' The Field (B. Neary-J. DiMura) 2:29

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

℗ 1972

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

# THE KIDS FROM THE BRADY BUNCH

Paramount
A G+W COMPANY ®

PAS-6037
Side 2
PAS-6037-B
STEREO

1. Candy (Sugar Shoppe) (G. Rogalski-J.E. Lindvald) 2:10
2. In No Hurry (T. Dancy-C. Fairchild) 2:32
3. Saturday In The Park (R. Lamm) 2:42
4. Merry-Go-Round (B. Neary-J. DiMuro) 1:55
5. You Need That Rock 'N Roll (D. Hull) 2:45
6. Drummer Man (J. Mills-D. Janssen) 2:08

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

℗ 1972 PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Super Dance – Mix Version

# "GO DEH YAKA"

("Go to the Top")

By the Explosive New Group

# MONYAKA

(means Good Luck)

EZS-7502

Easy Street

33⅓ RPM

. . . where dance music lives!

# HIT AFTER HIT AFTER HIT–VOL. 2

## OWEN GREY

Manufactured and Distributed by: Pioneer
International Records Inc.
457777 Ont. Ltd.

INTL–005

SIDE A

1. THE TIDE IS HIGH 2. OH LOVE 3. SOMETIMES
4. THERE'S A TRAIN 5. SINCERELY
6. PEOPLE GET READY 7. INDEED I LOVE YOU
8. GIRL OF MY DREAMS 9. HANG ON SLOOPY
10. I AM GOING HOME 11. LOOSE A GOOD THING
12. DREAM DREAM DREAM
13. SILHOUETTE 14. OH DONNA
15. IF THERE'S A CHANCE
16. GOOD NIGHT SWEETHEART

Produced and Arranged by: Sydney (Luddy) Crooks
Cover Design: Jeff Browne,
Tel (416) 783–9371
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Made in Canada

# HIT AFTER HIT AFTER HIT–VOL. 2

## OWEN GREY

Manufactured and Distributed by: Pioneer
International Records Inc.
457777 Ont. Ltd.

INTL–005

SIDE B

1. DARLING PATRICIA:
(Owen Grey)
2. I DON'T WANT YOU ANYMORE:
(Owen Grey)
3. TWISTING BABY:
(Owen Grey)

Produced and Arranged by: Sydney (Luddy) Crooks
Cover Design: Jeff Browne,
Tel (416) 783–9371
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Made in Canada

DUNHILL

abc RECORDS



D-4247

Time: 2:15

Trousdale Music
Publishers, Inc.
(BMI)
(45-01437)

**PROMOTIONAL COPY**

**NOT FOR SALE**

# SING OUT THE LOVE

**(IN MY HEART)**

(H. Price - D. Walsh)

## ARKADE

Strings & Horns Arr. by Sid Feller

**Producer: STEVE BARRI & JOEL SILL**

Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

DUNHILL

abc RECORDS



Trousdale Music
Publishers, Inc.
(BMI)
(45-01438)

**PROMOTIONAL COPY**

**D-4247**

Time: 2:21

**NOT FOR SALE**

# SUSAN

(H. Price - D. Walsh)

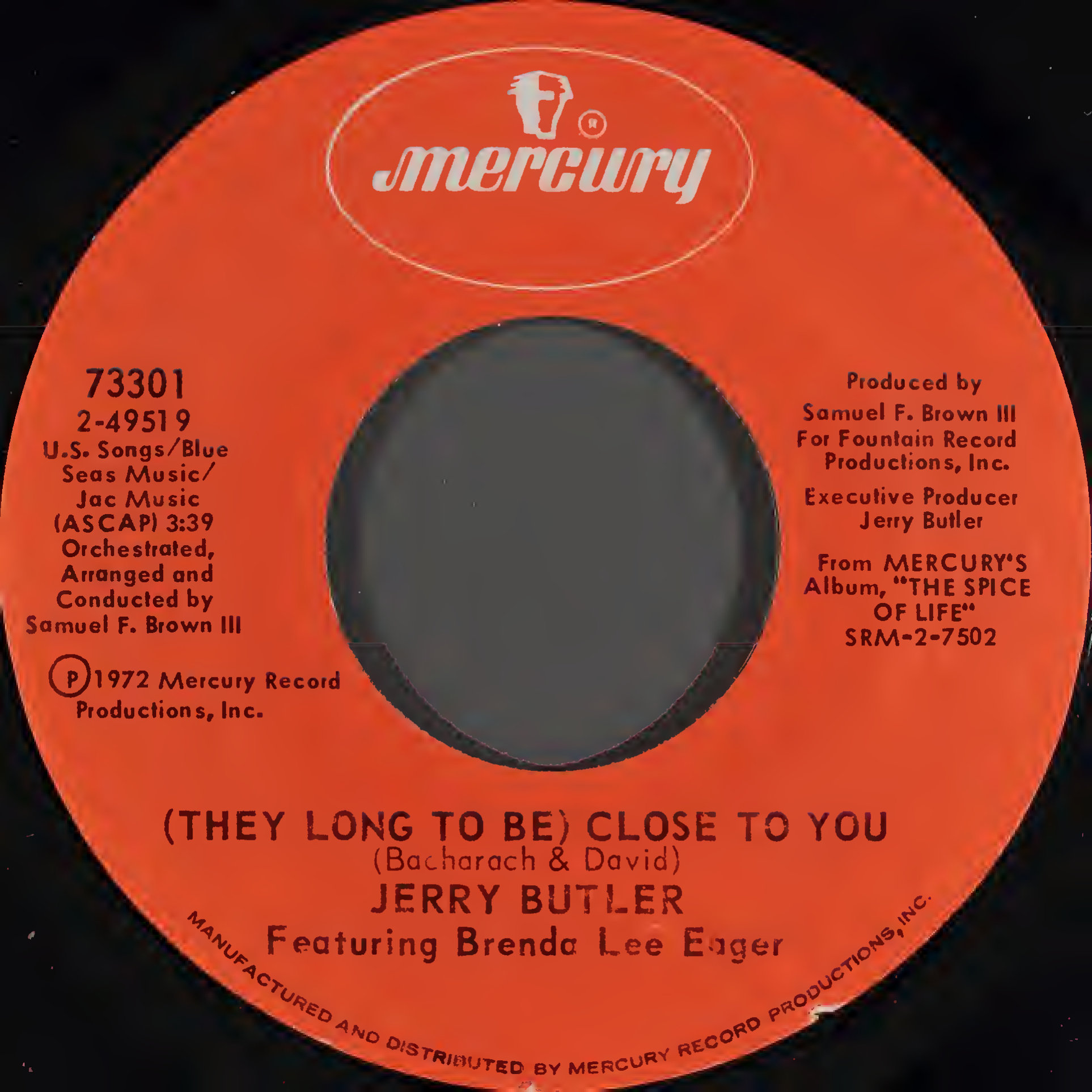
## ARKADE

Strings Arranged by Sid Feller

**Producer: STEVE BARRI & JOEL SILL**

Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


mercury
73301
2-49429
Butler Music
Pub. Corp.
(ASCAP) 5:47
Orchestrated,
Arranged and
Conducted by
Robert Bowles
℗ 1972 Mercury Record
Productions, Inc.
Produced by
Robert Bowles
For Fountain Record
Productions, Inc.
Executive Producer
Jerry Butler
From MERCURY'S
Album, "THE SPICE
OF LIFE"
SRM-2-7502
YOU CAN'T ALWAYS TELL
(B. Butler-T. Callier-L. Wade)
JERRY BUTLER
Featuring Brenda Lee Eager
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


mercury
73301
2-49519
U.S. Songs/Blue Seas Music/ Jac Music (ASCAP) 3:39
Orchestrated, Arranged and Conducted by Samuel F. Brown III
℗1972 Mercury Record Productions, Inc.
Produced by Samuel F. Brown III For Fountain Record Productions, Inc.
Executive Producer Jerry Butler
From MERCURY'S Album, "THE SPICE OF LIFE" SRM-2-7502
(THEY LONG TO BE) CLOSE TO YOU
(Bacharach & David)
JERRY BUTLER
Featuring Brenda Lee Eager
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


CADET
©
Growl Music,
BMI - 3:01
DJ COPY
5614
17038
Arranged by
Richard Evans
Plug Side
LET MY PEOPLE GO
(J. McDuff & R. Evans)
JACK MC DUFF
A Concert House Production by:
Lou Futterman & Richard Evans
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET
Grow Music, BMI - 3:15
DJ COPY
5614
17037
Arranged by Richard Evans
AIN'T IT?
(R. Evans)
JACK MC DUFF
A Concert House Production by:
Lou Futterman & Richard Evans
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


I GOT A THING,
YOU GOT A THING,
EVERYBODY'S GOT A THING
(C. Haskins)
WESTBOUND
RECORDS
W-158
Bridgeport
Music (BMI)
2:51
FUNKADELIC
"A PARLIAFUNKADELICMENT THANG"
Produced by George Clinton
W 158 A
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.


FISH, CHIPS & SWEAT
(G. Clinton-W. Nelson-E. Hazel)
WESTBOUND RECORDS
W-158
Bridgeport Music (BMI)
2:55
FUNKADELIC
"A PARLIAFUNKADELICMENT THANG"
Produced by George Clinton
W 158 B
DISTRIBUTED BY JANUS RECORD N.Y. N.Y.


THE NITE-LITERS
Arranged and conducted by
The Nite-Liters
Produced by Fuqua III Productions
RCA
STEREO
APB0-0244
APB0-0244-A
Victor
Dunbar Music
Inc./Rutri
Music, Inc.,
BMI
3:05
SERENADE FOR A JIVE
TURKEY (from the "A-nal-y-sis"
album) (Russell)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1974 RCA RECORDS


THE NITE-LITERS
Arranged and conducted by
The Nite-Liters
Produced by Fuqua III Productions
RCA
STEREO
APB0-0244
APB0-0244-B
Victor
Dunbar Music
Inc./Rutri
Music, Inc.,
BMI
2:52
PEE-FOUL
(from the "A-nal-y-sis" album)
(Lander)
TMK(s) REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP —MADE IN U.S.A. • ℗ 1973 RCA RECORDS


Solid State
TM
SD 2508
ZTSP 122637
Time: 3:08
Prestige Music
BMI
"NIGHT TIME IS THE RIGHT TIME"
(To Be With The One You Love)
JOE WILLIAMS, THAD JONES,
MEL LEWIS ORCH.
(R. Sykes)
Produced by Sonny Lester
A DIVISION OF UNITED ARTISTS RECORDS INC. • MADE IN U.S.A.


Solid State
TM
SD 2508
ZTSP 122638
Time: 3:19
Modern Age
Music Co.
BMI
"EVIL MAN BLUES"
JOE WILLIAMS, THAD JONES, MEL LEWIS ORCH.
(L. Feather - L. Hampton)
Produced by Sonny Lester
A DIVISION OF UNITED ARTISTS RECORDS INC.
MADE IN U.S.A.


MGM RECORDS
Special Disc
Jockey Record
NOT FOR SALE
Nor Va Jack
Music, Inc.
BMI — 2:12
K 14393
(72 L 3218)
THAT'LL BE THE DAY
(J. Allison-B. Holly-N. Petty)
JERRY NAYLOR
Arranged by Don Costa
Prod. by Barnhill, Curb & Costa
℗1972 MGM Record
Corporation
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

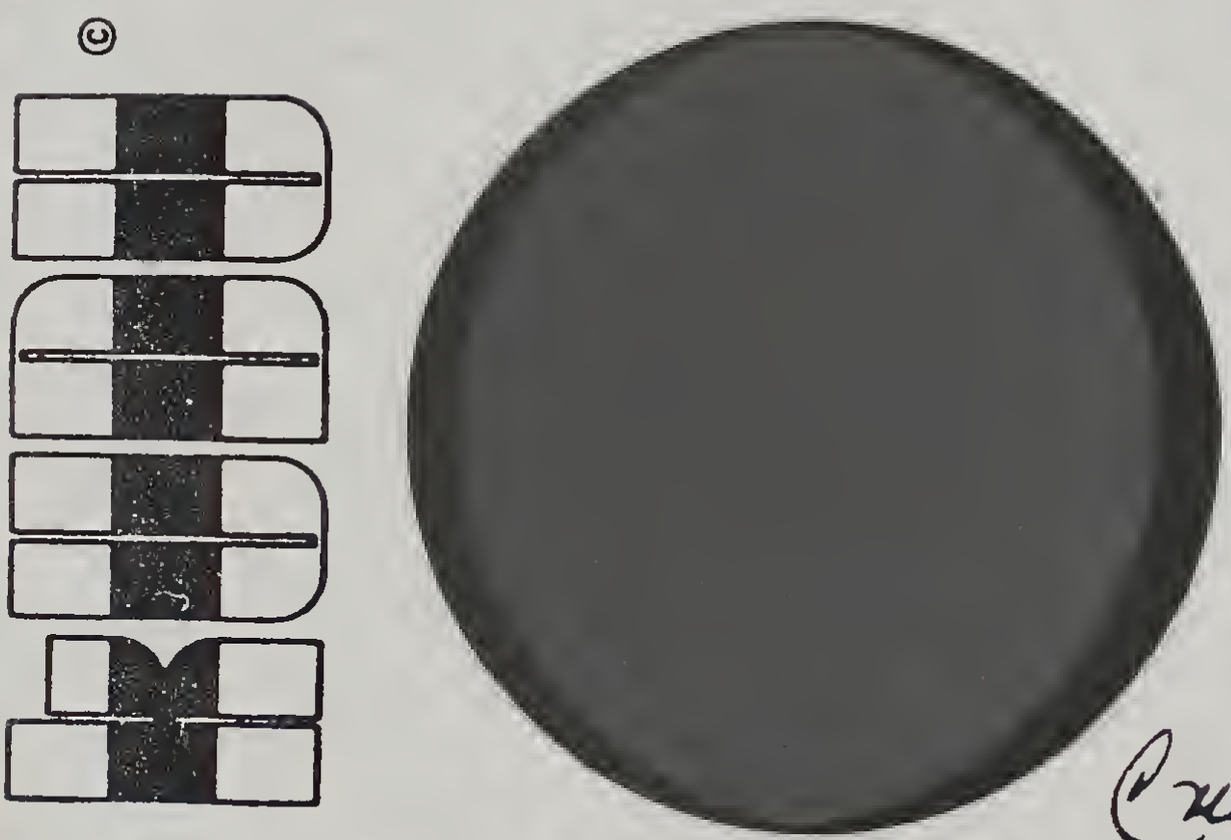

MGM RECORDS
Special Disc
Jockey Record
NOT FOR SALE
Songpeddler
Music
BMI — 4:05
K 14393
(72 L 3118)
HANDS
(Jack Daniels)
JERRY NAYLOR
Arranged by Don Costa
Prod. by Barnhill, Curb & Costa
℗1972 MGM Record
Corporation
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


ATLANTIC
45 R.P.M
45-2378
VOCAL
Pub., Acuff-Rose, BMI
Time: 2:41
A-10421 SP
TIME IS A THIEF
(Newbury)
SOLOMON BURKE
Arr. & Cond. by Leroy Glover
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ATLANTIC
45 RPM
45-2378
VOCAL
Pub., Kags, BMI
Time: 3:21
A-11149 SP
KEEP A LIGHT IN THE WINDOW
TILL I COME HOME
(Alexander)
SOLOMON BURKE
Arr. & Cond. by Bob Gallo
Produced by Bob Gallo
Atlantic Record Sales, 1841 Broadway, New York, N.Y.

# YOU GOT STYLE

(Ralph MacDonald/William Salter)



KU-926 F
(RVG 616)
Antisia
Music Inc./
(ASCAP)
Time: 2:34
℗ 1975, Creed
Taylor, Inc.
NOT FOR SALE
Produced by
Creed Taylor

## PHIL UPCHURCH/TENNYSON STEPHENS

From Album: KU-22 S1 "Upchurch/Tennyson"
Arranged By Bob James
Distributed by Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif.
90028

# AVE MARIA

(F. Schubert)
(arranged and adapted by Bob James)



KU-926 F
(RVG 617)
Three Brothers Music/Trunk Music (ASCAP)
Time: 4:37
℗ 1975, Creed Taylor, Inc.
NOT FOR SALE
Produced by
Creed Taylor

## PHIL UPCHURCH/TENNYSON STEPHENS

From Album: KU-22 S1 "Upchurch/Tennyson"
Arranged By Bob James
Distributed by Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif.
90028

BLUESWAY
...IS WHERE IT'S AT!

abc RECORDS

PROMOTION
COPY
NOT FOR SALE



61021
AMP 45-12262

from ABC LP 528
"CONFESSIN'
THE BLUES"

Venice Music,
Inc.—BMI 2:23

# PLEASE SEND ME SOMEONE TO LOVE

(Percy Mayfield)

## B. B. KING

Arranged, Conducted & Produced
by Johnny Pate

A Product of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

BLUESWAY ...IS WHERE IT'S AT! abc RECORDS

PROMOTION
COPY
NOT FOR SALE



61021
AMP 45-14246

from BLUESWAY
LP 6011
"BLUES ON TOP
OF BLUES"

Sounds of
Lucille, Inc./
Pamco—BMI 3:05

# DANCE WITH ME

(B. B. King)

## B. B. KING

Arranged, Conducted & Produced
by Johnny Pate

A Product of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
A Teddy Van
Production
Produced by
Teddy Van
C-134 A
Unbelievable
Music Corp.
BMI
2:37
FORGET IT
(VANN-WHITE)
THE SANDPEBBLES


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
A Teddy Vann
Production
Produced by
Teddy Vann
C-134 B
Unbelievable
Music Corp.
BMI
2:00
PSYCHEDELIC
TECHNICOLOR DREAM
(TEDDY VANN)
THE SANDPEBBLES

# WHISPERING PINES

## RECORDS

P. O. BOX 452

INDIANAPOLIS 6, INDIANA



Whispering Pines
Music Publisher
BMI

Time: 2:10

45-RPM

45 J07W-1608

45-200

PROMOTIONAL
NOT FOR SALE

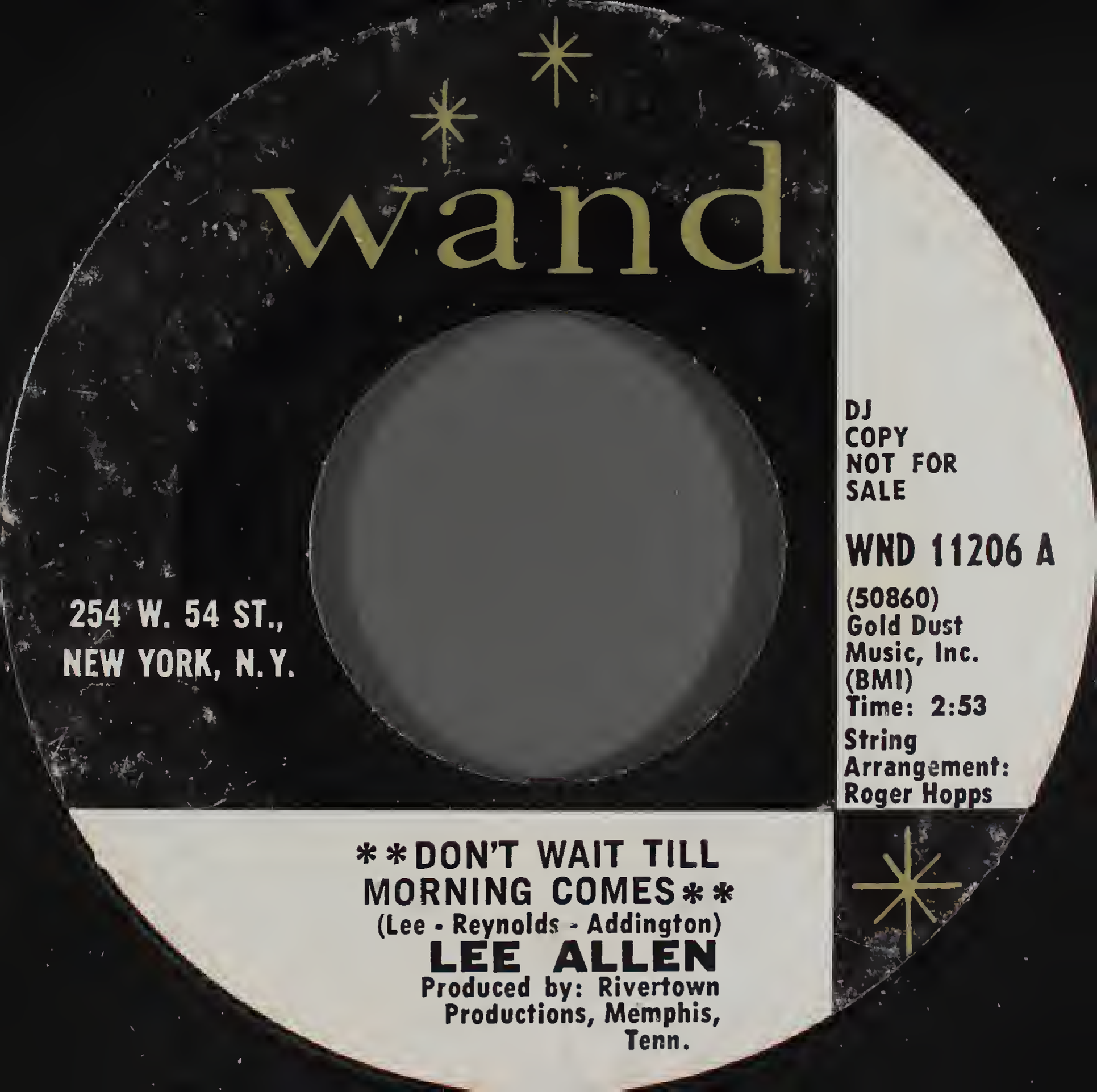
Vocal by
Ralph Hodges

## SEARCHING MY DREAMS FOR YOU

(Ralph, Felix & James Hodges)

## HODGES BROTHERS BAND


WHISPERING PINES
RECORDS
P. O. BOX 452
INDIANAPOLIS 8, INDIANA
Whispering Pines
Music Publisher
BMI
Time: 2:42
45-RPM
45 J07W-1609
45-200
PROMOTIONAL
NOT FOR SALE
Vocal by
Ralph Hodges
I DREAM OF LOVING YOU
(Ralph, Felix & James Hodges)
HODGES BROTHERS BAND


wand
254 W. 54 ST.,
NEW YORK, N.Y.
DJ
COPY
NOT FOR
SALE
WND 11206 A
(50860)
Gold Dust
Music, Inc.
(BMI)
Time: 2:53
String
Arrangement:
Roger Hopps
**DON'T WAIT TILL
MORNING COMES**
(Lee - Reynolds - Addington)
LEE ALLEN
Produced by: Rivertown
Productions, Memphis,
Tenn.


wand
254 W. 54 ST.,
NEW YORK, N.Y.
DJ
COPY
NOT FOR
SALE
WND 11206 B
(50861)
Gold Dust
Music, Inc.
(BMI)
Time: 2:24
ALL TOO SOON
(L. Allen)
LEE ALLEN
Produced by: Rivertown
Productions, Memphis,
Tenn.

# EUNICE

(Joe Stampley)



PROMOTIONAL COPY
NOT FOR SALE

PAA-0017

MB-25140

Produced by
The Uniques
Al Gallico Music
Corp. (BMI)
Time: 2:38
(Intro Time :08)

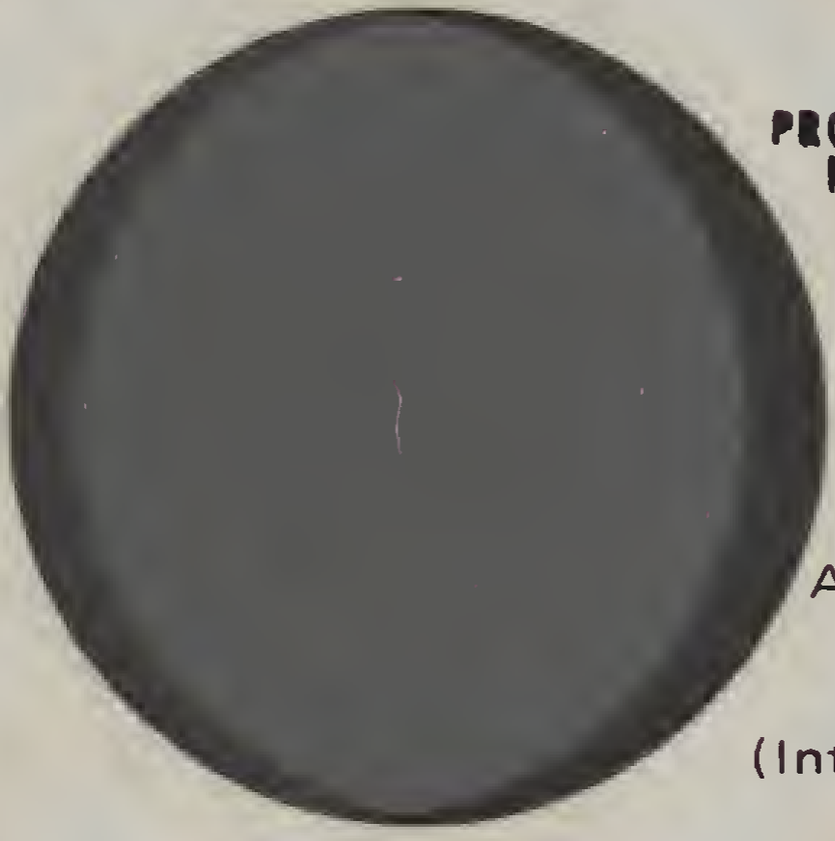
# THE UNIQUES

Paramount

PARAMOUNT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028

# NO ONE BUT YOU

(Joe Stampley)



PROMOTIONAL COPY
NOT FOR SALE

PAA-0017

MB-25141

Produced by
The Uniques
Al Gallico Music
Corp. (BMI)
Time: 2:36
(Intro Time :08)

## THE UNIQUES

PARAMOUNT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028


POCKETFUL OF PROMISES
(Judy Godsey Ward)
To Randi"
Thanks a
Luv -
Judy
855-A
FOR SURE MUSIC (ASCAP)
TIME - 2:46
GEORGE & JUDY
Nottingham Disc Company
Is A Product Of
Studio Center, Norfolk, Va.
POCKETFUL OF PROMISES
GEORGE & JUDY

# LOVE IS THE KEY

(A. Roberts-C. Welch)




855-B

FOR SURE
MUSIC (ASCAP)

TIME - 2:29

## GEORGE & JUDY

Nottingham Disc Company
Is A Product Of
Studio Center, Norfolk, Va.

# ENDEAVOR-PANORAMA

A Division Of Endeavor Records
**30064 Annapolis Circle**
**Inkster, Michigan 48141**

℗ 1972
Endeavor Records

**HD 1-200**
**Endeavor**
**ASCAP**

**45 RPM**



**STEREO**
**Side 1**
**Time 2:45**
Produced by
John Penter
& Hardie W.
Daniel
**Hardie W.**
**Daniel**
**Productions**

## AFRAID TO LOVE AGAIN

**From the beautiful book, "A Poem In Beauty"**
(Lyric by Hardie W. Daniel-Music by Skye Allen)

## CLAUDIA REAM

**With Rodd Rogers & Voices**
**in Background**

# ENDEAVOR-PANORAMA

A Division Of Endeavor Records
**30064 Annapolis Circle**
**Inkster, Michigan 48141**

© 1972
Endeavor Records

**HD 1-200**
**Endeavor**
**ASCAP**

**45 RPM**



**STEREO**
**Side 2**
**Time 2:18**
Produced by
John Penter
& Hardie W.
Daniel
**Hardie W.**
**Daniel**
**Productions**

## YOU'RE THE ONE

(Stuart Colley, Jr.)

## CLAUDIA REAM

**With Rodd Rogers & Voices**
**in Background**

# FLEAMARKET MELODY

(Halletz-Bradtke)

PROMOTION

NOT FOR SALE




M. Witmark & Sons - ASCAP

2:05

5370

(FA13092)

## LUCKY PIERRE

## & THE PARIS PLAYBOYS

(& Some of Les Girls)

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

# THE PINK UMBRELLA

(Kiessling)

PROMOTION

NOT FOR SALE




M. Witmark & Sons - ASCAP

2:35

5370

(FA13093)

## LUCKY PIERRE

### & THE PARIS PLAYBOYS

(& Some of Les Girls)

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

# THEME FROM A SUMMER PLACE

(Steiner-Discant)



Vocal
M-1003
YW1-38492
M. Witmark &
Sons (ASCAP)
2:09

THE ROSY SINGERS

# THE SWEETHEART TREE

## (From "The Great Race")

(H. Mancini-J. Mercer)




Vocal
M-1003
YW1-38493
Easthill Music
Co., (ASCAP)
2:07

THE ROSY SINGERS

# CARIB
## RECORDS

Box 561, Frederiksted
Virgin Islands 00840

Trans-Caribbean
Music (BMI)

CA 1111 A



45 RPM

MONO

Time: 2:40

# BLESSING IN DISGUISE

(U. A. Mulligan)

## DICK LEE

and the
"BIG SOUND"


CARIB
RECORDS
Box 561, Frederiksted
Virgin Islands 00840
Trans-Caribbean
Music (BMI)
CA 1111 B
45 RPM
MONO
Time: 2:13
AIN'T GOING BACK HOME
(U. A. Mulligan)
DICK LEE
and the
"BIG SOUND"


M-G-M
POTS 'N' PANS
(Mure)
DANNY DAVIS
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.
62-XY-483


M-G-M
Heatherfield Music
(BMI) 1:46
K13077
61-XY-949
TRAVELIN' TRUMPETS
(Mure)
DANNY DAVIS
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


ULLSEYE
RECORD
UNBREAKABLE
45 R.P.M.
RECORD NO.
B1003
(5005)
Modern Music
BMI (2:48)
VOCAL
THE TRI-LADS

# BULLSEYE
## RECORDS

UNBREAKABLE

45 R.P.M.

RECORD NO.
B1003
(5006)

(2:56)

VOCAL

ALWAYS BE TRUE

THE TRI-LADS

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

AMADEO AND HIS INDIAN HARPS

A

4-42918

JZSP 76351

Pub: Hill & Range Songs, Inc. & Bendig Music Corp. (BMI)

1:57

# THE GRASSHOPPER (El Cigarron)

- H. Blanco -

Prod. by Pete Rosaly

℗ "COLUMBIA" MARCAS REG PRINTED IN USA

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

AMADEO AND HIS INDIAN HARPS



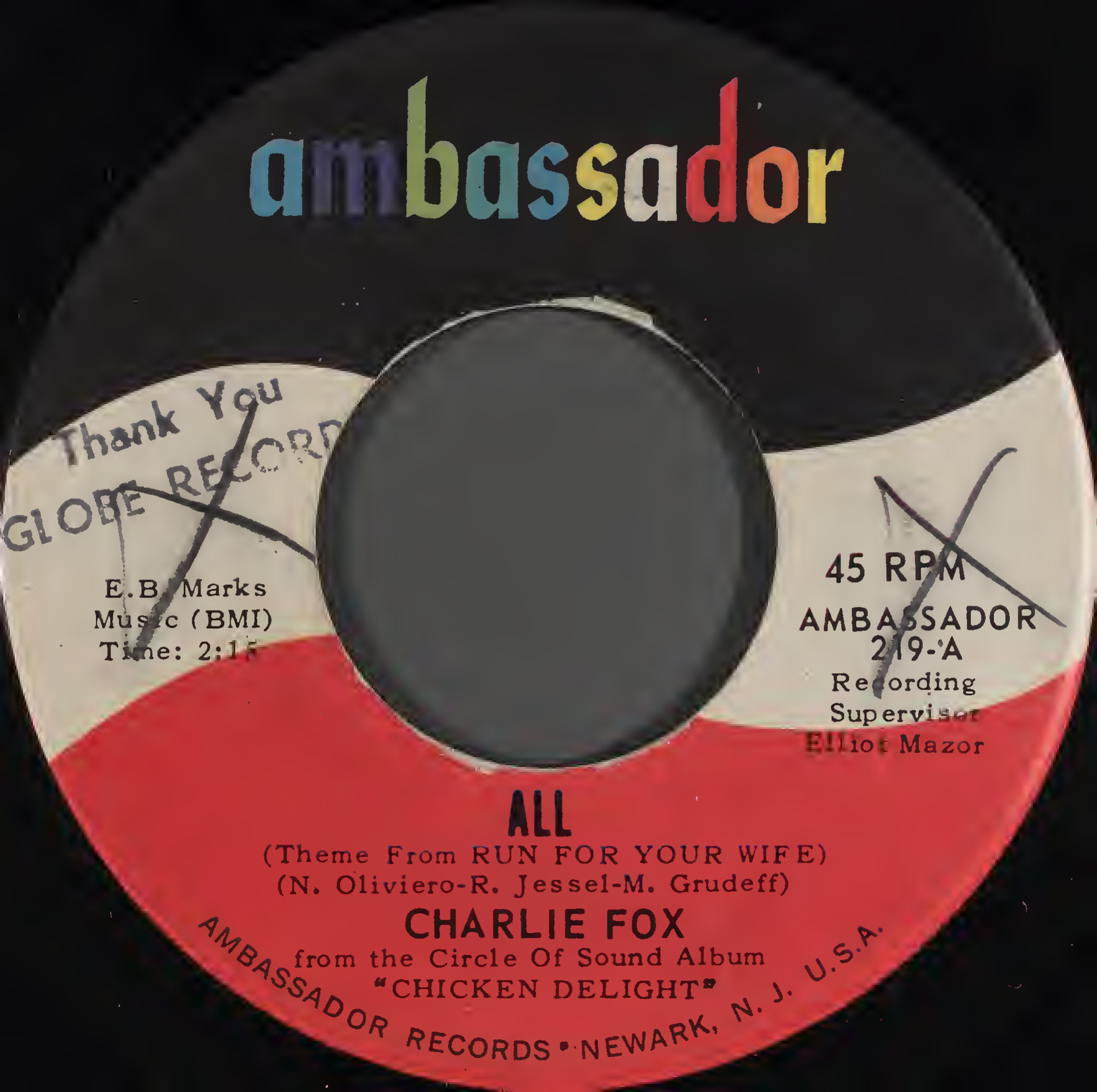
4-42918
JZSP 76352
Pub: Editora Latino Americana de Musica
2:30

# BAION BOSSA NOVA

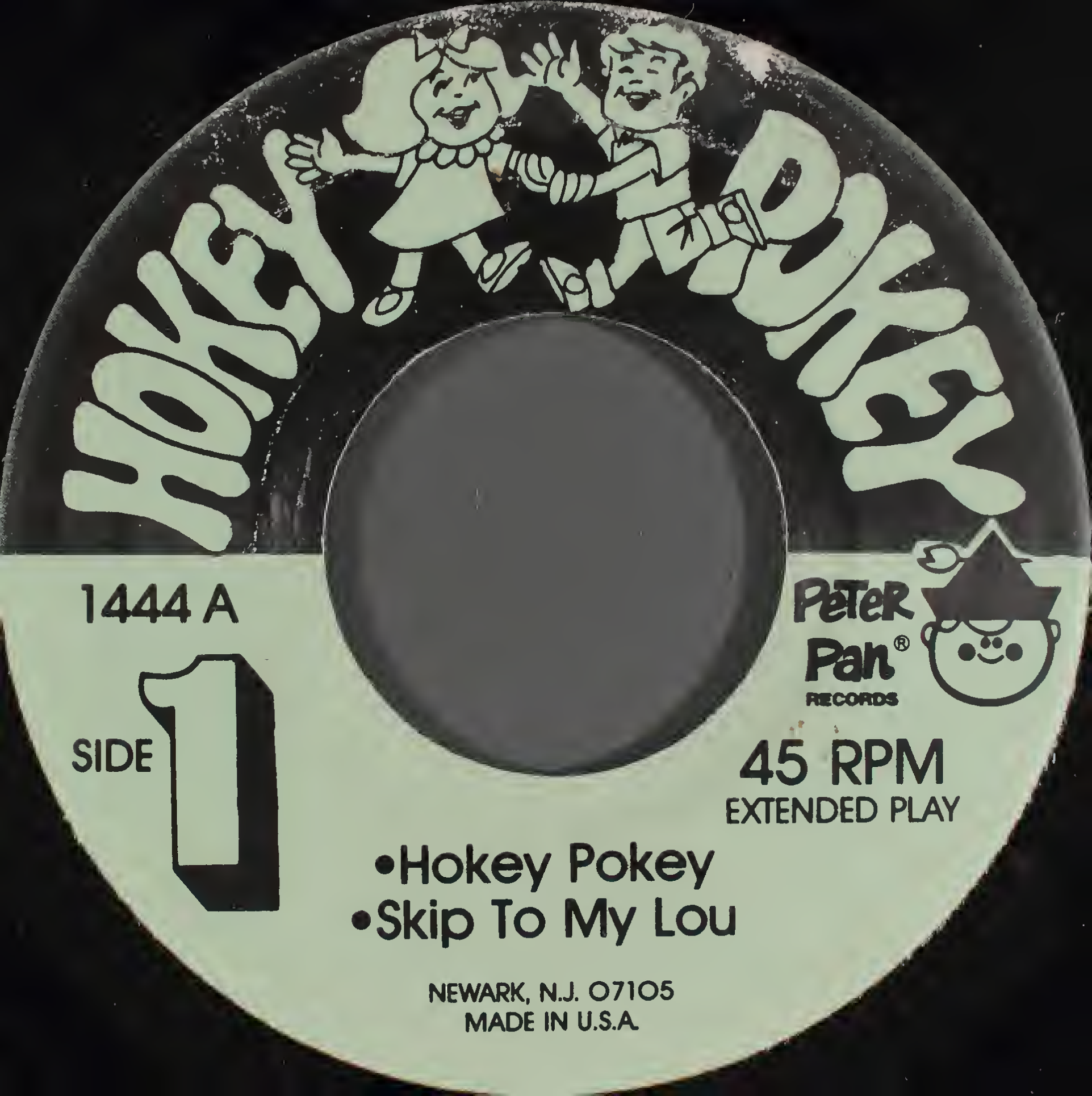
- O. Figuereido - L. Antonio -

Prod. by Pete Rosaly

® "COLUMBIA" MARCAS REG PRINTED IN U.S.A


ambassador
Thank You
GLOBE RECORD
E.B. Marks
Music (BMI)
Time: 2:15
45 RPM
AMBASSADOR
219-A
Recording
Supervisor
Elliot Mazor
ALL
(Theme From RUN FOR YOUR WIFE)
(N. Oliviero-R. Jessel-M. Grudeff)
CHARLIE FOX
from the Circle Of Sound Album
"CHICKEN DELIGHT"
AMBASSADOR RECORDS • NEWARK, N. J. U.S.A.


ambassador
NO
NO
Kasen Music Co.
(BMI)
Time: 2:30
Promotional Copy
Not For Sale
45 RPM
AMBASSADOR
219-B
Recording
Supervisor
Elliot Mazor
GREENSLEEVES
(Adapted and arranged by Charlie Fox)
CHARLIE FOX
from the Circle Of Sound Album
"CHICKEN DELIGHT"
AMBASSADOR RECORDS • NEWARK, N. J. U.S.A.


HOKEY POKEY
1444 A
SIDE 1
PETER PAN® RECORDS
45 RPM
EXTENDED PLAY
•Hokey Pokey
•Skip To My Lou
NEWARK, N.J. 07105
MADE IN U.S.A.


HOKEY POKEY
1444 B
PETER PAN® RECORDS
SIDE 2
45 RPM
EXTENDED PLAY
•Everybody Loves Saturday Night
•Bongo Bongo Polka
NEWARK, N.J. 07105
MADE IN U.S.A.

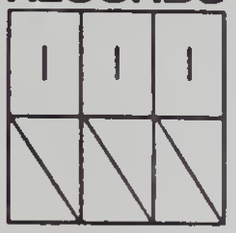
1. SOLDIERS' LAMENT - 1:30
2. FREEDOM TO CENSOR - 2:14
3. BIG SHOT - 2:00

DJ-105
1-42254/
55/56

Material
copyrighted by:
KSF MUSIC
(ASCAP)
BIG DRUM
MUSIC (BMI)
Selected editorials
from MERCURY-
Rubicon River
album, PAT PAULSEN
FOR PRESIDENT
SR-61179



RUBICON
RIVER
RECORDS



mercury

PAT PAULSEN

PROMOTIONAL COPY • NOT FOR SALE

1. OPEN END INTERVIEW
WITH PAT PAULSEN

DJ-105
1-42257
Material
copyrighted by:
KSF MUSIC
(ASCAP)
BIG DRUM
MUSIC (BMI)
Timing
approximately
5 minutes



RUBICON
RIVER
RECORDS



mercury

PAT PAULSEN

PROMOTIONAL COPY • NOT FOR SALE


ICHIBAN
一番田
ICHIBAN RECORDS
P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377
PRODUCED &
ARRANGED BY
GARY B. B. COLEMAN
SIDE A
90-221
3:06
Publisher:
IRVING MUSIC
(BMI)
BE-WHO
(GARY B. B. COLEMAN, WILLIAM McFALLS)
From the album: "BE-WHO" (ICH 1064)
BLUES BOY WILLIE




# ICHIBAN RECORDS

P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377

PRODUCED &
ARRANGED BY
GARY B. B. COLEMAN

SIDE B
90-221
4:10

Publishers:
KOKE MOKE & NOKE
MUSIC (BMI);
BOOLA BOO MUSIC

## LET ME FUNK WITH YOU

(GARY B. B. COLEMAN, WILLIAM McFALLS)

From the album: "BE-WHO" (ICH 1064)

## BLUES BOY WILLIE

# SWEET AND LOVELY

(Arnheim-Tobias-Lemare)
(From the Liberty Album-"SPIKE JONES NEW BAND"-LRP-3349)
Robbins Music Corp.-ASCAP




2:11

55684

LB-1835

# SPIKE JONES

Arranged by Carl Brandt
Produced Dave Pell

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.

# DOMINIQUE

(Soeur Sourire)

(From the Liberty Album-"SPIKE JONES NEW BAND"-LRP-3349)

General Music Corp.-ASCAP

audition record

LIBERTY

2:30

55684

LB-1834

# SPIKE JONES

Arranged by Carl Brandt

Produced Dave Pell

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.


PROMOTIONAL COPY • NOT FOR SALE
bell
"Registered Trademark Of Columbia Pictures Industries Inc"
Bop Music
℗ 1974 All Rights Reserved
2029 S
Musical Direction: John Fiddy
STEREO
Bell 45,603
Time: 3:52
MAGNET
"A Trademark Of Magnet Records Ltd"
ALL NIGHT GIRL
(Peter Shelley - Marty Wilde)
MARTY WILDE
A SHELLEY WILDE PRODUCTION
℗1974 BELL RECORDS A Division of Columbia Pictures Industries, Inc N.Y.C.


PROMOTIONAL COPY • NOT FOR SALE
bell
"Registered Trademark Of Columbia Pictures Industries Inc."
Bop Music
℗ 1974 All Rights Reserved
2029
Musical Direction:
John Fiddy
℗1974 BELL RECORDS A Division of Columbia Pictures Industries Inc. N.Y.C.
MONO
Bell 45,603
Time: 3:52
MAGNET
"A Trademark Of Magnet Records Ltd."
ALL NIGHT GIRL
(Peter Shelley - Marty Wilde)
MARTY WILDE
A SHELLEY WILDE PRODUCTION


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
NOV 2
KENYON HOPKINS
4-42922
JZSP 76366
Pub: Groton Mus., Inc.-E. B. Marks Mus. Corp. (BMI)
1:39
EAST SIDE, WEST SIDE (Main Title)
(Music from the CBS Television Network Series) -K. Hopkins-
® "COLUMBIA" MARCAS REG PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

KENYON HOPKINS

4-42922

JZSP 76367

Pub: Groton Mus., Inc.-E. B. Marks Mus. Corp. (BMI)

2:02

# THEME FROM "WHO DO YOU KILL?"

(From the CBS Television Network Series "East Side, West Side") -K. Hopkins-

℗ "COLUMBIA", MARCAS REG. PRINTED IN USA


LONDON RECORDS
THEME FROM
"LORD OF THE FLIES"
(Leppard)
PROMOTIONAL COPY
Saunders
Publ., Inc.
ASCAP
Time: 2:16
45-LON9629V
TED HEATH
DR 31759
Made in U.S.A.


LONDON RECORDS
PARIS MIST
(From the Motion Picture "A New Kind of Love") (Garner)
PROMOTIONAL COPY
Famous Music Corp. ASCAP Time: 2:10
PLEASE PLAY THIS SIDE
FAMOUS MUSIC
PLUG SONG
TED HEATH
DR 31760
Made in U.S.A.

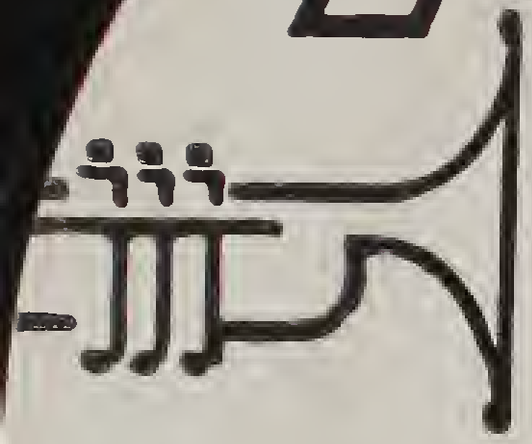

ABC-PARAMOUNT®
Simon House, Inc.—(ASCAP) 2:52
45-10615
AMP 45-11890
Arranged by: CAL JACKSON
TEARDROPS FROM MY EYES
(Rudolph Toombs)
RAY CHARLES
and His Orchestra
Produced by: SID FELLER
A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.


PREP
TRADE MARK
HIGH FIDELITY RECORDS
Karen
10
Tree Pub.
Co., Inc.
BMI-2:24
F 122
Vocal with
Chorus and
Orchestra
(45-17405)
10
Melman
FIVE MORE STEPS
(Buddy Killen-Dave Rich)
RAY STEVENS
MFD. FOR PREP RECORDS, INC. • NEW YORK • U.S.A.


PREP
TRADE MARK
HIGH FIDELITY RECORDS
10
10
Lowery Music Co.
BMI-2:34
F 122
Vocal with
Chorus and
Orchestra
(45-17406)
TINGLE
(Ray Stevens)
RAY STEVENS
MFD. FOR PREP RECORDS, INC. • NEW YORK U.S.A.

45 RPM

# ATCO



INSTRUMENTAL
62C-6415

45-6235
Pub., Roncom,
ASCAP
Time: 2:05

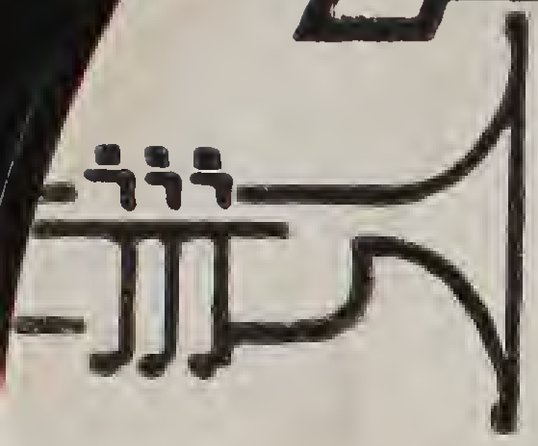
## AFRICA
(Segal)

JORGEN INGMANN
& his Guitar

Division of ATLANTIC RECORDS, New York, N. Y.

45 RPM

# ATCO



INSTRUMENTAL
62C-6416

45-6235
Pub., Chappell,
ASCAP
Time: 2:21

## JOHNNY'S TUNE

(Grainer)

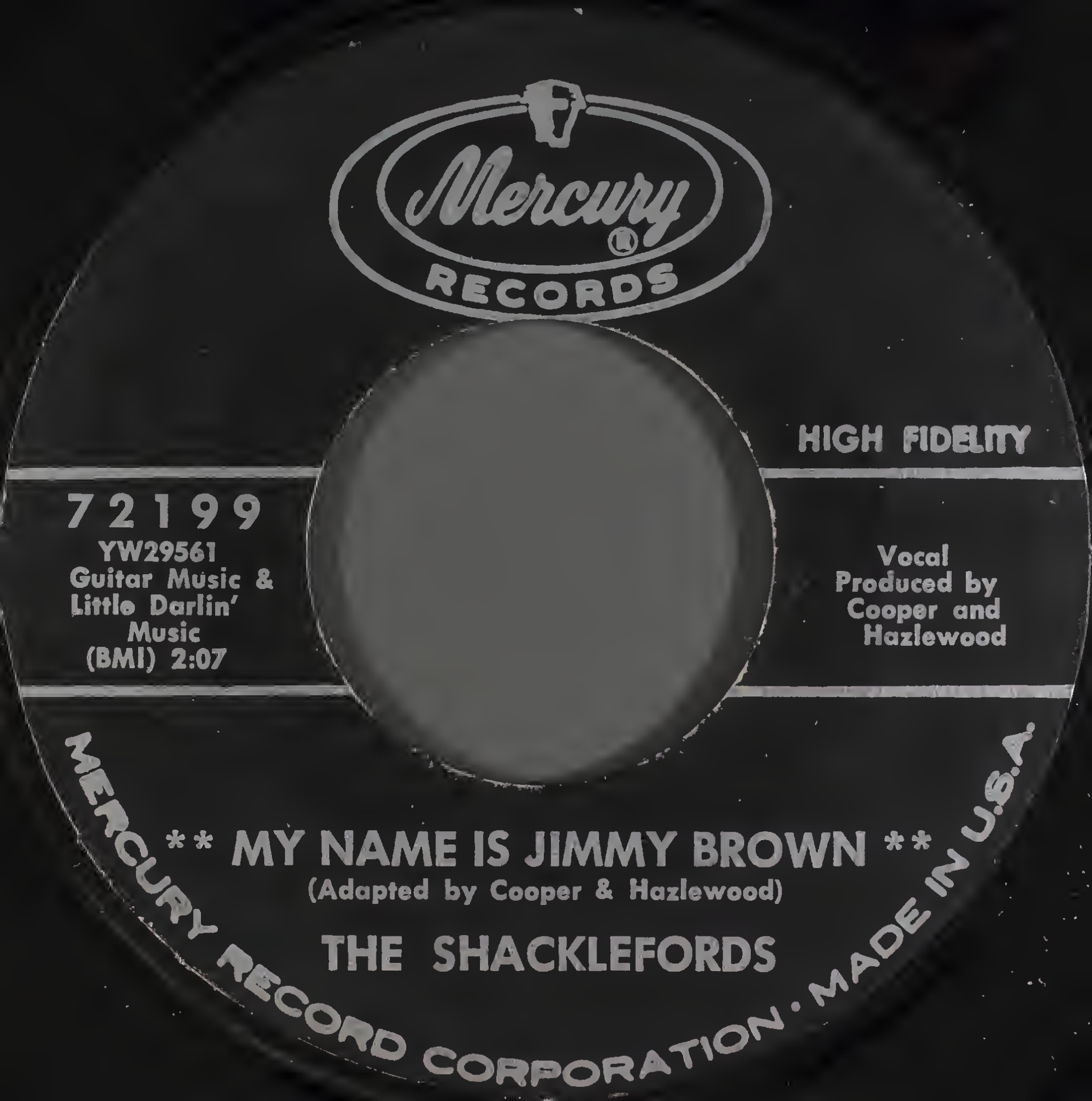
From The Motion Picture "SOME PEOPLE"

JORGEN INGMANN
& his Guitar

Division of ATLANTIC RECORDS, New York, N. Y.


SO MUCH LOVE
IN THE WORLD
(B. Crewe - E. Rambeau)
PLUG SIDE
N V 802
6504
SATURDAY MUS.,
INC. — (BMI)
TIME: 2:53
NEW
VOICE
RECORDS
GEORGE MICHEL
Arr. & Cond. by CHARLES CALLELO
A BOB CREWE PRODUCTION
DISTRIBUTED BY BELL RECORDS INC., N.Y.C.


I GOTTA BE
RIGHT SOMETIME
(B. Crewe - C. Callelo)
PROMOTION COPY
N V 802
6505
SATURDAY MUS.,
INC. — (BMI)
TIME: 2:27
NEW
VOICE
RECORDS
GEORGE MICHEL
Arr. & Cond. by CHARLES CALLELO
A BOB CREWE PRODUCTION
DISTRIBUTED BY BELL RECORDS INC. N.Y.C

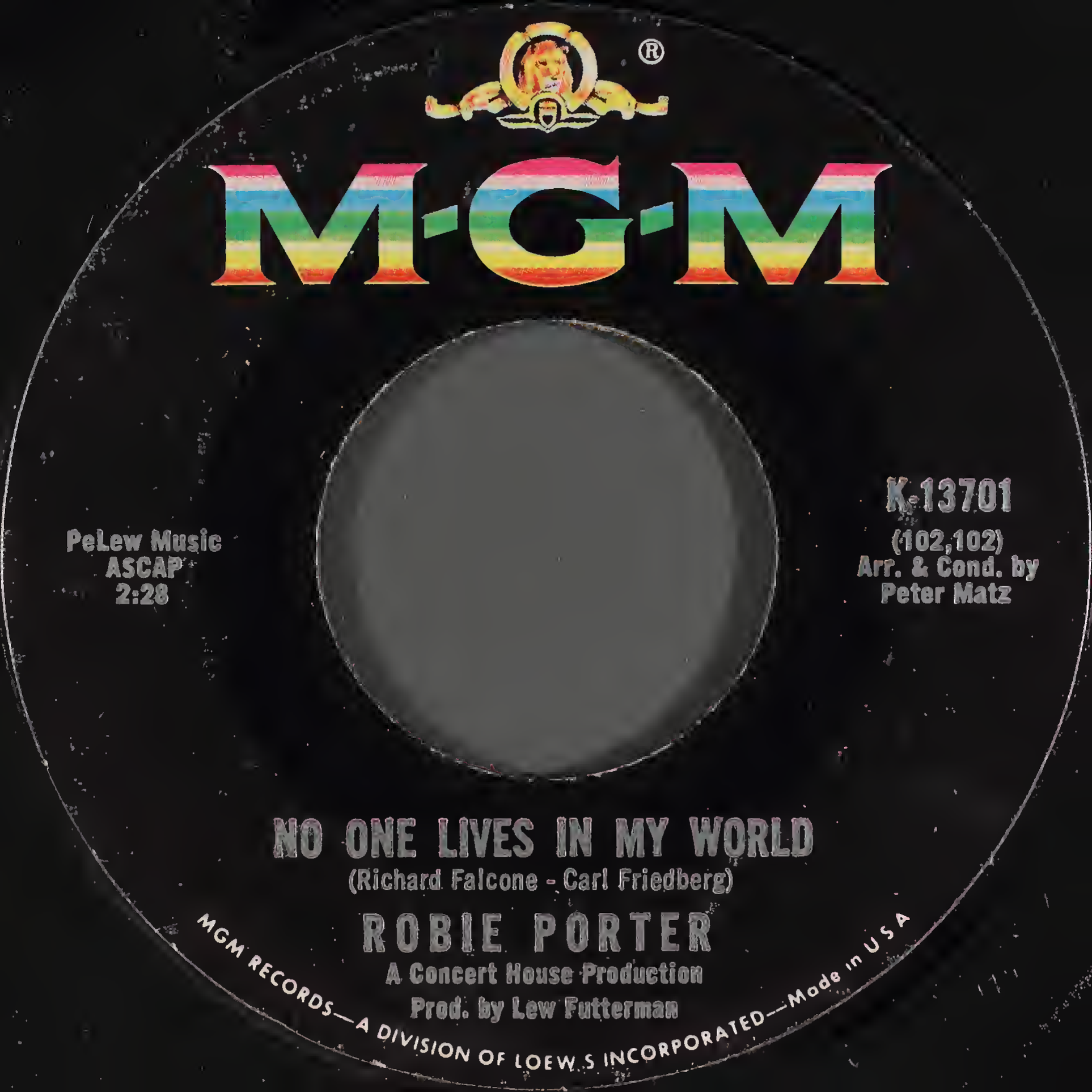

Mercury
RECORDS
HIGH FIDELITY
72199
YW29561
Guitar Music &
Little Darlin'
Music
(BMI) 2:07
Vocal
Produced by
Cooper and
Hazlewood
** MY NAME IS JIMMY BROWN **
(Adapted by Cooper & Hazlewood)
THE SHACKLEFORDS
MERCURY RECORD CORPORATION · MADE IN U.S.A.


Mercury
RECORDS
HIGH FIDELITY
72199
YW25699
Lee Hazlewood
Music & Little
Darlin' Music
(BMI) 2:05
Vocal
From MERCURY's
Album -"Until
You've Heard
THE SHACKLEFORDS
You Ain't Heard
Nothin Yet",
MG-20806
Produced by
Cooper and
Hazlewood
(THERE GOES)
THE BIG BOSS MAN
(Cooper - Hazlewood)
THE SHACKLEFORDS
MERCURY RECORD CORPORATION · MADE IN U.S.A.


COLUMBIA
® "Columbia", Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Geo. Pincus &
Sons Music Corp.
(ASCAP)
TIME: 1:42
45 RPM
4-41931
JZSP 52729
CALCUTTA
- P. Vance - L. Pockriss - H. Gaze -
THE VALIANTS


COLUMBIA
"Columbia" Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher;
Vanno Music
Corp. (ASCAP)
TIME: 1:48
45 RPM
4-41931
JZSP 52730
HONKY TONK JOE
- P. Vance - L. Pockriss -
THE VALIANTS


M-G-M
Miller Music, Corp. - ASCAP 3:16
K-13701
(102,103)
Arr. & Cond. by Peter Matz
I HAVEN'T GOT ANYTHING BETTER TO DO
From the M-G-M Picture "Doctor, You've Got To Be Kidding!"
(Paul Vance - Lee Pockriss)
ROBIE PORTER
A Concert House Production
Prod. by Lew Futterman
MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


M-G-M
PeLew Music
ASCAP
2:28
K-13701
(102,102)
Arr. & Cond. by
Peter Matz
NO ONE LIVES IN MY WORLD
(Richard Falcone - Carl Friedberg)
ROBIE PORTER
A Concert House Production
Prod. by Lew Futterman
MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


MARCA REGISTRADA MFG'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL
Vocal Trio
With Chorus
And Orchestra
Directed By
DICK JACOBS
RECORD NO.
9-61771
(100927)
(2:52)
WITHOUT HIM
(Arthur Altman-Charles Tobias)
THE McGUIRE SISTERS


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
Vocal Trio
With Chorus
And Orchestra
Directed By
DICK JACOBS
RECORD NO.
9-61771
(100928)✦
KID STUFF
(Bob Perper-Sal Izzo)
THE McGUIRE SISTERS

# PILGRIM
## —RECORDS—

709
ZTSP 24926

Instrumental
Leo Feist, Inc.
(ASCAP)

## IN A LITTLE SPANISH TOWN

(S. M. Lewis-J. Young-M. Wayne)

by

Danny Potter and
His Orchestra


PILGRIM
— RECORDS —
709
ZTSP 24927
Instrumental
Pilgrim
(BMI)
C A P P Y
(J. Byard)
b v
Danny Potter and
His Orchestra


Capitol
REG. U.S. PAT. OFF.
Central Songs, Inc.
BMI-1:58
F3131
Vocal by
Bob Roubian
(45-13384)
THE POPCORN SONG
(Bob Roubian)
CLIFFIE STONE
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS INC. HOLLYWOOD, CALIFORNIA


Capitol
REG. U.S. PAT. OFF.
Central Songs, Inc.
BMI-2:15
F3131
Vocal Duet by
Billy Strange
and Speedy West
(45-12902)
BARRACUDA
(Crotty-Stone-Wilfey)
CLIFFIE STONE
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS INC. • HOLLYWOOD 28 CALIFORNIA • U.S.A.

# QUESTIONS AND ANSWERS ★

(W. Gold-P. Springer)
Arch Music Co., Inc. - ASCAP

VIVA



Snuff Garrett
Productions
Produced By:

Arranged by:
Glen D. Hardin

M-132
Time 2:05

## THE IN CROWD

VIVA RECORDS, INC., Hollywood, Calif. • Distributed Nationally by DOT RECORDS, INC.

V-604

# HAPPINESS IN MY HEART

(Glen D. Hardin)

Gringo Music Co. - BMI

VIVA



Snuff Garrett Productions
Produced By:

Arranged by:
Glen D. Hardin

M-133
Time 2:34

## THE IN CROWD

V-604

VIVA RECORDS, INC., Hollywood, Calif. • Distributed Nationally by DOT RECORDS, INC.


Mercury
RECORDS
72799
1-41677
Tracebob
Music & Press
Music Co.
(BMI) 2:14
Produced by
Chips Moman
BROADWAY WALK
(Womack - Carter - Penn - Oldham)
ROY HEAD


Mercury
RECORDS
72799
1-41678
Press
Music Co.
(BMI) 2:19
Produced by
Chips Moman
TURN OUT THE LIGHTS
(James - Carter - Bevis)
ROY HEAD


GAMBLE
Publisher:
Mighty Three
Music (BMI)
Arranged by
Bobby Martin
Music by: MFSB
Produced by
Gamble-Huff
STEREO
ZS7 2508
ZS7 250 -4
℗ 1973 CBS, Inc.
Time: 3:20
HANG ON IN THERE
-K. Gamble - L. Huff-
THE INTRUDERS
Recorded At Sigma Sound Studios-Phila., Pa.
Mastered at Frankford/Wayne Recording
Labs-Phila., Pa. "The Sound of
Philadelphia" © 1973
Distributed by Columbia Records/CBS, Inc., 51 West 52 Street, New York City


VOLT
45-117
V-7538
VOCAL
Pub., East-Time,
BMI
Time: 2:30
SECURITY
(Redding)
OTIS REDDING
Distributed by ATCO RECORDS


VOLT
45-117
V-7740
VOCAL
Pub., East-Time,
BMI
Time: 2:35
I WANT TO
THANK YOU
(Redding)
OTIS REDDING
Distributed by ATCO RECORDS

# TO HEX WITH SEX

By

**RAF Industries**

250 W. 57th St.
New York, New York 10019



SoN 78411

45 RPM

Copyrighted 1969, by RAF Industries



# PARKER DYNASTY

45 RPM
Time: 2 min.

SIDE 1
CO 5799 A

## MAKING LOVE

P. Gates

# PARKER DYNASTY

45 RPM
Time: 2:23 min.

SIDE 2
CO 5799 B

## TIME OF DAY

P. Gates - K. Coneys


Cotillion
RECORDS
CO-14978 SP
45-44007
VOCAL
Pub., U.S. Songs-
Blue Seas,
Jac, ASCAP
Time: 2:40
I Just Don't Know What To Do With Myself
(Burt Bacharach-Hal David)
BROOK BENTON
Arranged by Arif Mardin
A Leiber and Stoller Production
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N. Y.


Cotillion
RECORDS
CO-14977 SP
45-44007
VOCAL
Pub., Trio,
BMI
Time: 2:54
DO YOUR OWN THING
(Jerry Leiber-Mike Stoller)
BROOK BENTON
Arranged by Mike Stoller
A Leiber and Stoller Production
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


SOUL
CITY
AUDITION RECORD
LODI
(John Fogerty)
Jondora Music BMI
3:05
(:07 Intro Time)
775
SCR-775-A
Produced by:
Johnny Rivers
AL WILSON
A PRODUCT OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA


BY THE TIME
I GET TO PHOENIX
(Jim Webb)
(From the Soul City Album 'Searching For
The Dolphins' - SCS 92006)
Rivers Music Co. BMI
3:10
(:11 Intro Time)
775
SCR-775-B
Produced by:
Johnny Rivers
AL WILSON
A PRODUCT OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA
AUDITION RECORD
SOUL
CITY


ATLANTIC
45 R.P.M.
45-2538
INSTRUMENTAL
Pub., Cotillion
B M I
Time: 2:17
A-14693-PL
THE BLUE BULL
(Arif Mardin-Tom Dowd)
ARIF MARDIN & HIS ORCHESTRA
Arr. by Arif Mardin
Produced by Tom Dowd
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ATLANTIC
45 R.P.M
45-2538
INSTRUMENTAL
Pub., Famous,
ASCAP
Time: 3:09
A-14694-PL
LULLABY FROM ROSEMARY'S BABY
(Christopher Komeda)
From The Paramount Picture "Rosemary's Baby"
ARIF MARDIN & HIS ORCHESTRA
Arr. by Arif Mardin
Produced by Tom Dowd
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


"THEME FROM THE GODFATHER II"
(Nino Rota)
Famous Music Corp. ASCAP Time 3:21
CADET®
CA 5708
(CA 3937E)
STEREO
℗ 1975 GRT CORP.
SONNY STITT
Arranged by Alfred Ellis
Produced by Esmond Edwards
for GRT Corporation
A GRT RECORD GROUP CO. DIV. OF GRT CORP.


"OCHO RIOS"
(Esmond Edwards)
Discus Music/
Heavy Music
BMI
Time 4:30
CADET
CA 5708
(CA 3915)
STEREO
℗1975
GRT CORP.
SONNY STITT
Arranged by Alfred Ellis
Produced by Esmond Edwards
for GRT Corporation
A GRT RECORD GROUP CO. DIV. OF GRT CORP.




KERR
RECORDS DIV.

AR-6048-A

Wesaline Music
Lori Joy Music
Sound Ideas Pub.
BMI
3:00
SHORT VERSION

45 RPM
**STEREO**
Arranged by
Bert Keyes

## ALL WE NEED (Is Another Chance)

(George Kerr)

## THE ESCORTS

Produced by George Kerr
for George Kerr Productions
℗ 1973 Alithia Records, Ltd.

MFG. BY ALITHIA RECORDS LTD. N. BERGEN, N.J.




KERR
RECORDS DIV.

AR-6048-B

Wesaline Music
Lori Joy Music
Sound Ideas Pub.
BMI

4:00
LONG VERSION

45 RPM
STEREO
Arranged by
Bert Keyes

# ALL WE NEED (Is Another Chance)

(George Kerr)

## THE ESCORTS

Produced by George Kerr
for George Kerr Productions
℗ 1973 Alithia Records, Ltd.

MFG. BY ALITHIA RECORDS LTD., N. BERGEN, N.J.


ARC
COLUMBIA • ARC • AMERICAN RECORDING COMPANY
© 1979 American Recording Company
STEREO
3:17
Produced by Al McKay for Happy Music Productions/ Co-produced by Jon Lind
45 RPM
DEMONSTRATION
NOT FOR SALE
1-11233
ZSS 167305
Publisher: Steelchest Music (ASCAP)
REN WOODS
HOOKED ON A LOVE GROOVE
-A. McKay - G. Barbee- Taken From The Arc Lp: "OUT OF THE WOODS"
JC 36123
"COLUMBIA" IS A TRADEMARK OF CBS INC / MARCA REG
ARC IS A TRADEMARK OF THE AMERICAN RECORDING COMPANY

# THE GREATEST PERFORMANCE OF MY LIFE

(S.Anderle-R.E.Allen)

STEREO

Capitol®

Larry Spier, Inc.
ASCAP
Intro.-:06
Total-3.19

**3212**

(S45-77356)
Arranged & Conducted by James Mack

(From the LP "KALEIDOSCOPE" ST-852)

## NANCY WILSON

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

# EVERYONE KNOWS

(Reuben Brown)

STEREO



Capitol®

Nansong
Music
BMI

Intro.-:12
Total-2:20

**3212**

(S45-77359)
Arranged &
Conducted by
James Mack

(From the LP
"KALEIDOSCOPE"
ST-852)

## NANCY WILSON

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


CADET
©
Third Story Mus./
Coconut Grove
Mus., BMI 2:55
Produced for
Ramsel Rec. by
Charles Stepney,
Richard Evans &
Ramsey Lewis
5668
18446
Arranged By
Charles Stepney
Recorded In
CONCEPT 12
Playable Stereo
& Mono
PLUG SIDE
DJ COPY
EVERYBODY'S TALKIN'
(From U. A. film "Midnight Cowboy")
(Fred Neil)
RAMSEY LEWIS
(From Cadet LPS-836
"The Piano Player")
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET
Ramsel Pub.,
BMI 2:53
Produced for
Ramsel Rec. by
Charles Stepney,
Richard Evans &
Ramsey Lewis
5668
18207
Arranged By
Charles Stepney
Recorded In
CONCEPT 12
Playable Stereo
& Mono
DJ COPY
THE LOVE I FEEL FOR YOU
(Cleveland Eaton, II)
RAMSEY LEWIS
(From Cadet LPS-836
"The Piano Player")
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET
Maclen Music
Inc. (BMI)
(14272-S)
5525
Time 2:58
A HARD DAY'S NIGHT
From Cadet LP-761 "Hang On Ramsey!"
(Lennon - McCartney)
RAMSEY LEWIS TRIO
Prod. by Esmond Edwards
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

# CADET



Ramsel Publishing
Co. (BMI)
(14298)

5525
Time 3:30

## 'TOUT A DOUBT

(Lewis - Edwards)

**RAMSEY LEWIS TRIO**

Prod. by Esmond Edwards

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616




**PROMOTIONAL COPY NOT FOR SALE**

Al Gallico Music Corp./ Turtle Music Corp. (BMI)
Intro Time: :16
Total Time: 3:37

Arranged by Al Capps

**MONO**
**TC-2387**
(M-2387-AM)

PRODUCED BY TED GLASSER
FOR
TED GLASSER PRODUCTIONS
ASSOCIATE PRODUCER:
NORMAN SALLITT

# TAKE IT LIKE A WOMAN

(Norman Sallitt)

## MARY WELCH

℗1978 20TH CENTURY-FOX RECORD CORPORATION

©1977 20TH CENTURY-FOX RECORD CORPORATION, 8544 SUNSET BLVD., LOS ANGELES, CA. 90069




**PROMOTIONAL COPY NOT FOR SALE**

Al Gallico Music Corp./ Turtle Music Corp. (BMI)
Intro Time: :16
Total Time: 3:37
Arranged by Al Capps

**STEREO**
**TC-2387**
(M-2387-AS)

PRODUCED BY TED GLASSER FOR TED GLASSER PRODUCTIONS
ASSOCIATE PRODUCER: NORMAN SALLITT

# TAKE IT LIKE A WOMAN

(Norman Sallitt)

## MARY WELCH

℗1978 20TH CENTURY-FOX RECORD CORPORATION

©1977 20TH CENTURY-FOX RECORD CORPORATION, 8544 SUNSET BLVD., LOS ANGELES, CA. 90069


ATLANTIC
45 R.P.M.
45-2006
INSTRUMENTAL
Pub., Progressive, BMI
Time: 1:52
A-2234
B
ROCKHOUSE
(Ray Charles)
RAY CHARLES and his Orchestra
PART 1


ATLANTIC
45 R P M.
A-2235
45-2006
INSTRUMENTAL
Pub., Progressive, BMI
Time: 1:58
ROCKHOUSE
(Ray Charles)
RAY CHARLES and his Orchestra
PART 2


COLUMBIA
Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Fred Raphael
Music, Inc. (ASCAP)
TIME: 2:53
45 RPM
4-41798
JZSP 51475
INHERIT THE WIND
- A. Stillman - E. Gold -
LESLIE UGGAMS
Arranged and conducted by
Glenn Osser


COLUMBIA
® "Columbia", Marcas Reg. Printed in U. S. A.
RADIO
STATION COPY
Publisher:
Chappell & Co.,
Inc. (ASCAP)
TIME: 2:37
45 RPM
4-41798
JZSP 51476
LOVE IS LIKE A VIOLIN
- J. Kennedy - M. LaParcerie -
LESLIE UGGAMS
Arranged and conducted by
Glenn Osser


PARKWAY
RECORDS
Grand Canyon
Music Inc.-BMI
Time; 2:28
A Feldman-
Goldstein-
Gottehrer Prod.
(AT THE)
DISCOTHEQUE
(Feldman-Goldstein-Gottehrer)
CHUBBY CHECKER
P-949-B
© 1962 CAMEO-PARKWAY RECORDS, INC.


ATLANTIC
45 R.P.M.
45-2413
VOCAL
Pub., Meager,
BMI
Time: 2:05
A-12009 SP
PLUG SIDE
ONLY ALL THE TIME
(Ray Fox-J. J. Jackson)
BARBARA LEWIS
Arr. by Bob Gallo
Produced by Bob Gallo &
Ollie McLaughlin
Atlantic Record Sales, 1841 Broadway, New York, N. Y.


ATLANTIC
45 R P M
45-2413
VOCAL
Pub., T.M.,
BMI
Time: 2:25
A-12450 SP
FOOL, FOOL, FOOL
(LOOK IN THE MIRROR)
(Rudy Clark)
BARBARA LEWIS
Arr. by Bob Gallo
Produced by Bob Gallo &
Ollie McLaughlin
Atlantic Record Sales, 1841 Broadway, New York, N. Y.

# MAR-VEL

Hits of Tomorrow
BMI
Time 1:43

MV-GL-X007 M
Prod. by
Al Hager
in Nashville



## YOU ARE ALL I WANT

(Art Reda - Mildred Dvorak)

## ROY BIGGS

## X007

TRADE MARK FILED 1958, U.S. PAT. OFF. BY MAR-VEL RECORDS, P.O. BOX 841, HAMMOND, IND.


MAR-VEL
Hits of Tomorrow
BMI
Time 2:14
MV-[illegible]007
Prod by
Al Hager
in Nashville
(Art Reda - Mildred Dvorak)
ROY BIGGS
X007
TRADE MARK FILED 1958, U.S. PAT. OFF. BY MAR-VEL RECORDS, P.O. BOX 841, HAMMOND, IND.


Wand
254 W. 54th STREET • NEW YORK 10019
Van Leer
Music/BMI
℗ 1973
SCEPTER
RECORDS, INC.
STEREO
WND 11259-A
(S 51251)
Time: 3:07
**CAN YOU GET TO THAT**
(J. Van Leer - S. Hawkins)
SOUTH SIDE MOVEMENT
Produced By: Van Leer Productions
Audio Engineer: Rich Adler


Wand
254 W. 54th STREET • NEW YORK 10019
STEREO
WND 11259-B
(S 51248)
Time: 3:18
Van Leer
Music/BMI
℗ 1973
SCEPTER
RECORDS, INC.
MUD WIND
(J. Van Leer - S. Hawkins)
SOUTH SIDE MOVEMENT
Produced By: Van Leer Productions
Audio Engineer: Rich Adler


Josie
Record No.
45-971
(Joz 575)
TIME: 2:45
VOCAL WITH
INSTRU. ACCOMP.
Benell Mus.
Corp.-
Bold Lad Mus.-
Cape Ann Mus.
BMI
I WON'T BE AROUND
(E. Billups)
EDDIE BILLUPS
Produced by Wendell Parker

# LION
## RECORDS, INC.
## PROMOTION RECORD



Pub:
Criterion
Music Corp.
(ASCAP)

**L-100-A**
**Time 2:32**

NOV 2 1963

# DEVIL IN A MANS DISGUISE
(Klingenstein-Duran)

## JILLA WEBB
**Arr. & Cond. by**
**Russ Garcia**

# LION

## RECORDS, INC.

PROMOTION RECORD

Pub:
Witmark
(ASCAP)



L-100-B
Time 2:38

# AM I BLUE

(Clarke-Akst)

## JILLA WEBB

**Arr. & Cond. by**
**Russ Garcia**

EARL FOREST

# THE DUCK

(Forest-Caple-Malone)



DUKE

Promotional Record

•

Not For Sale

Lion Publ. Co. - UV 7129

BMI - 2:10

363 • 45 RPM

# EARL FOREST

## THE CROWN

(Forest-Malone)

Promotional Record

•

Not For Sale



DUKE

Lion Publ. Co. - UV 7130

BMI - 2:18

363 • 45 RPM


45 RPM
ATCO
RECORDS
VOCAL
650-8832
45-6356
Pub., Walden, ASCAP
Time: 2:35
MONEY HONEY
(Stone)
THE COASTERS
Arr. & Cond. by Bert Keyes
Division of ATLANTIC RECORDS. New York N Y

45 RPM

ATCO

RECORDS

45-6356

VOCAL
65C-8833

Pub., Baby Monica-
Flomar, BMI
Time: 2:53

"1946"

# LET'S GO GET STONED

(Simpson - Ashford - Armstead)

## THE COASTERS

Arr. & Cond. by Bert Keyes

Division of ATLANTIC RECORDS, New York, N. Y.


ANDERSON
RECORDS
A-1001
45 RPM
Time. 2:09
E. H Morris
A
One Million B.C
Production
KALAMAZOO KAZOO
(Bill Courtney)
THE AZU-KOO KAZOO BAND


ANDERSON
RECORDS
A-1002
45 RPM
Time 2:12
E. H. Morris
A
One Million B.C.
Production
PROMOTIONAL COPY NOT FOR SALE
KENNY KAZOO
(Bill Courtney)
THE AZU-KOO KAZOO BAND


WAFFLE
RECORDS
"SIDE A"
Producer:
Jerry Buckner
Exec. Producer:
Mary Welch
Rogers
U-36401M
Time: 4:07
"I LIKE WHAT I SEE AT THE WAFFLE HOUSE"
(Jerry Buckner)
JASON BOWEN
P.O. 6450 Norcross, GA. 30091


WAFFLE
RECORDS
"SIDE B"
Producer:
Jerry Buckner
Exec. Producer:
Mary Welch
Rogers
U-36401M
Time: 2:58
"THERE'S 844,739 WAYS TO EAT A
HAMBURGER AT WAFFLE HOUSE"
(Jerry Buckner)
BILLY DEE
P.O. 6450 Norcross, GA. 30091

WAFFLE

RECORDS

**SIDE A**

Producer:
Jerry Buckner
Executive Producer:
Mary Welch Rogers



U-31837M
2:38

## "WE'RE GONNA PUSH"

(Jerry Buckner)

## GARY GARCIA

P. O. 6450 Norcross, GA. 30091

WAFFLE

RECORDS

**SIDE B**

Producer:
Jerry Buckner
Executive Producer:
Mary Welch Rogers



**U-31837M**
**3:37**

## "WHAT CAN WE DO"

(Jerry Buckner)

## WALTER CARTER JR.

P. O. 6450 Norcross, GA. 30091

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# SERIE NOIRE 2 DARK POP AND NEW BEAT

A1 MR. FINGERS:I'M STRONG (INSTR.) / A2 CRASH COURSE IN SCIENCE:FLYING TURNS / A3 ADONIS:NO WAY BACK
B1 P.I.L.:DEATH DISCO (MEGGA MIX) / B2 SAVAGE PROGRESS:MY HEART BEGINS TO BEAT / C1 EASY GOING:FEAR
C2 RHEINGOLD:DREIKLANGSDIMENSIONEN / C3 THE NICK STRAKER BAND:STRAIGHT AHEAD (INSTR. REPRISE)
D1 DIE WARZAU:STRIKE TO THE BODY (LIL LOUIS' BODY BLOW MIX) / D2 GREEN FRIDGE MUSIC:DA BEST



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## DIMITRI FROM PARIS

# SACRE FRANCAIS

A 1.ZULU B-BOY JAM (6.27) 2.BOB SINCLAIR PARADISE MIX EDIT (5.34)

B 1.READY MADE HAPPY CHARM FOOL MIX (5.29) 2.FULL LENGTH VERSION (4.53) 3.RADIO EDIT (3.32)

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# DIMITRI FROM PARIS

# SACRE FRANCAIS

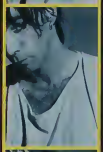
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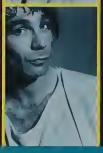

URBAN
HOUSE
DEEP
GARAGE
TECHNO











DAMON ROCHEFORT

CHARM



POZITIV NOIZE

## side one

1 FEEL FINE
**POZITIV NOIZE**
Produced by Mirtis Freeland
Mixed by Mirtis Freeland & Tom Frederikse
Vocals by Dawn Nethercott & Michael McLeod

2 FUNKACIDIC
**FUNKACIDIC featuring Captain Ping**
Produced and Mixed by Mirtis Freeland & Mike Morrison

3 GET ON BOARD (LIVE TRAIN)
**PHOENIX**
Produced and Mixed by Damon Rochefort & Tom Frederikse

4 FANTASTIC VOYAGE (CYBERIA MIX)
**CHARM**
Produced by Keith Price, Pete Miles & Mark Teverson
Mixed by Pete Miles & Mark Teverson

## side two

5 DANCEHALL SPECIAL
**DAMON ROCHEFORT**
Produced by Damon Rochefort
Arranged and Mixed by Damon Rochefort & Tom Frederikse
Vocals by Sharon Dee Clarke

6 FREELAND'S THE PARTY
**FREELAND & MORRISON**
Produced and Mixed by Freeland & Morrison

7 IT'S ALL IN YOUR MIND
**POZITIV NOIZE**
Produced and Mixed by Mirtis Freeland
Vocals by Larry Love

8 DON'T BELIEVE THE HYPE Radmore Edwin Elmer Smith
**MISTA E**
Produced and Mixed by Mirtis Freeland, Tom Frederikse and Damon Rochefort
Featuring "The Awakening"



FUNKACIDIC


G.R.C. Productions wish to thank the following: John Williams, Dave Pearce, Ian Grenfell, Ian "Wild Thing" Moss, Ann Medora, Chris Butler's hair, Steve Peyne and Penny Cepleve.

Special thanks to all the D.J.'s who supported us on our first album especially Jeff Young, Pete Tong, Stu Allen, Chris Buckley, Craig Strong, Martin Collins, Jezzy M, Dese, Chris Perkins, Ann Nightingale, Mono Breakes and also a special mention to the G.M.C. gang (Tony and Christine Prince, Dave Seaman, The three Jenns (Gaudersen, Moyon, Cecchini), Ralph Tee and Suem McClintock and we all look forward to the next catering establishin Dusseldorf.

Also a special thanks to Dawn Netherctt, Sharon Dee Clarke, Larry Love, Captain Ping and Michael McLeod.

All tracks engineered by Tom Frederikse except "Phantastic Voyage" engineered by Pete Mabers. Assistant engineers John Meeh and Andy Baker, Tape Op Calum Rees.

**GRC**

Personal thanks to The Golden Girls (Rose, Sephie, Dorothy and Blanche) and to my own Golden Girls Lauren and Helen.

Damon.

183 Wardour Street, W1
Directors: Mike Morrison, Mark Teverson, Damon Rochefort

Direct Art: GREEN INK



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# Wonderful







# INTRODUCING

# SHILOH PENTECOSTAL CHURCH CHOIR



SIDE A

| | | |
|---|---|---|
| 1. | WONDERFUL | 3:03 |
| 2. | GOD'S GREATEST MIRACLE | 2:32 |
| 3. | IT'S NO SECRET | 2:37 |
| 4. | WORKING ON A BUILDING | 3:40 |
| 5. | THE TEN COMMANDMENTS | 3:00 |

SIDE B

| | | |
|---|---|---|
| 1. | THINK ABOUT IT | 3:35 |
| 2. | WALK WITH THE LORD | 3:45 |
| 3. | WHY NOT BE THANKFUL | 2:47 |
| 4. | I MET A MAN | 5:00 |
| 5. | LORD MAKE ME THINE | 3:50 |

IN THIS ALBUM WE HAVE BROUGHT FORTH A GROUP OF VOICES BLENDED IN SPIRITUAL SONG. WE THINK THIS IS A MILESTONE IN THE GOSPEL FIELD. THIS FRESH AND COMPARATIVELY NEW GROUP IS GIFTED IN SONG AND MUSICAL ABILITY.

WE THINK THIS ALBUM WILL BRING BACK TO THE PUBLIC HONEST TO GOODNESS GOOD SINGING.

THIS UNIQUE CHOIR CONSISTS OF THIRTY-FIVE VOICES AND A SELF-CONTAINED BAND. THEY WRITE, ARRANGE AND PRODUCE MOST OF THEIR SELECTIONS.

THE CHOIR IS PART OF THE CONGREGATION OF THE SHILOH PENTECOSTAL CHURCH, LOCATED IN SOMERVILLE, N. J.

THEIR PASTOR IS THE REV. MRS. ADELINE HARLEY..THE DIRECTORS ARE MRS. PATRICIA WEBSTER. .AND MRS. BARBARA GERRELL.

OUTSTANDING SOLOISTS ARE TOO NUMEROUS TO MENTION.

WE THINK THIS ALBUM HAS A MESSAGE FOR ALL PEOPLE, ESPECIALLY TODAY WHEN OUR WORLD IS SO TROUBLED.

GOD IS IN THIS CHURCH. .LISTEN . . THINK ABOUT IT.

PRODUCER - JOHN BENNINGS

Musicions:
Piano - Denvil Harley, Jr.
Boss - John Schenck
Drums - Richord Harley
Organ - Herbert Gerrell
Guitor & Bass - Clayton Walker

Featured Vocalists:
Sidney Webster
Shoron Harley
Mitzie Schenck
Denvil Horley, Jr.
Denise Harley
Mory Brown

**GOD IS LOVE RECORD MANUFACTURER**
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# LOS CHALCHALEROS

con ALAIN DEBRAY y su Orquesta



RCA VICTOR

05013101678

LOS CHALCHALEROS CON JP. ALAIN DEBRAY

MUSICA ARGENTINA

# LOS CHALCHALEROS

con

# ALAIN DEBRAY

y su Orquesta





**LADO 1**

1. LA NOCHERA - Zamba - (J. Dávalos-E. Cabeza)
   LUNA TUCUMANA - Zamba - (A. Yupanqui) - 3:54
2. YO VENDO UNOS OJOS NEGROS - Tanada - 2:31 (Tanado Papular Chilena)
3. LOPEZ PEREYRA - Zamba - (A. Cresceri)
   ZAMBA DEL CHALCHALERO - Zamba - (Los Chalchaleras-J. Dávalas) - 4:03
4. PAISAJE DE CATAMARCA - Zamba - (Pala Giménez)
   ZAMBA DEL GRILLO - Zamba - (A. Yupanqui) - 4:00
5. DE MI ESPERANZA - Zamba - (Luis Morales)
   JAMAS - Zamba - (J. C. Speciali) - 4:00
6. MERCEDITAS - Chamamé - 3:10 (Ramón Sixta Ríos)

**LADO 2**

1. LOS 60 GRANADEROS - Cueca - 3:02 (Hilario Cuadros)
2. MAMA VIEJA - Zamba - (L. Bayardo-J. Larenza)
   ANGELICA - Zamba - (Roberto Cambaré) - 4:05
3. EL ARRIERO - Canción - 4:00 (A. Yupanqui)
4. LLORARE - Zamba Papular Salteña - (G. Leguizamón)
   SAPO CANCIONERO - Zamba - (Alejandra Flores) - 3:45
5. A USTEDES - Canción - 2:10 (J. C. Saravia)
6. EL HUMAHUAQUEÑO - Carnavalita - 4:10 (E. Zaldívar hijo)

(P) 1979 EL DISCO ES CULTURA

RCA
05(0131)01678
VICTOR

FABRICADO POR

Sonolux

INDUSTRIA ELECTRO-SONORA S. A. MEDELLIN COLOMBIA DE GRABACIONES MAESTRAS DE RCA RECORDS, TM(S) (R) MARCAS USADAS POR AUTORIZACION DE RCA CORPORATION TODOS LOS DERECHOS RESERVADOS PROHIBIDA LA REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION.

Un encuentro en la calle, el saludo cordial y afectuoso de Horacio Maivicino y una pregunta al aire: "Cuándo grabamos juntos". Esto que propuso Alain Debray, un día de noviembre del año 1978, hoy lo puede escuchar usted y comprobar que el cariño y respeto por la música que sentimos todos los que estuvimos en este disco, se mantiene intacto.

Juan Carlos Saravia
Noviembre 1979


TEMPO 74
LP-1421 / STEREO

Muestra 81

# TEMPO 4



LADO A

1.- SUEÑOS DE MI VIEJO (4:22)
(Tony Archilla) ED. PERFO
2.- NO TE CONOZCO (2:55)
(Tony Archilla) ED. PERFO
3.- EL PIE (3:50)
(Roberto Anglero)
4.- QUE BONITO SERIA (4:27)
(Richard Rodriguez) ED. PERFO
5.- YO SOY TU FELICIDAD (3:15)
(Tony Archilla) ED. PERFO

LADO B

1.- ESE ALGUIEN QUE SE LLAMA YO (4:52)
(Tony Archilla) ED. PERFO
2.- CUANDO TU NO ESTAS (3:05)
(Noel Estrada)
3.- PA LA MONTAÑA (3:50)
(Rafy Toro) ED. PERFO
4.- QUE SE VAYA (3:50)
(D.R.)
5.- CORAZON DE CRISTAL (3:15)
(E. Pessino)

MUSICOS:

ROBERTO TORRES— Director, Bajo
RICHARD RODRIGUEZ— Piano
RAUL ROSARIO— Bongó
FRANK LOPEZ— Conga
ROBERTO RUIZ— Timbal y Batería
DAVID MUÑOZ— Tenor Sax
EDGARDO NEGRON— Trompeta
IVAN GUTIERREZ— Trompeta
JOSE MANUEL ROSARIO— Trombón
TONY ARCHILLA— Cantante
PAPO ROSARIO— Cantante

CREDITOS: CORO— Tony Archilla
Yayo El Indio
Jesús (Bolita) Gómez
José M. Rosario
José A. Milan

ARREGLOS: Louis García — 1A, 1B, 4B
Mandy Vizoso — 2A, 5A, 2B
Richard Rodriguez — 4A
Angel Pajais Torres — 3A, 3B

Dirección Musical— MANDY VIZOSO
Grabación— MASTERPIECE RECORDING STUDIO de P.R.
Mezcla— MANDY VIZOSO
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LP-1421 / STEREO

Columbia
Stereo
C 30223

# RONNIE DYSON
## (IF YOU LET ME MAKE LOVE TO YOU THEN) WHY CAN'T I TOUCH YOU?



BAND OF GOLD
BRIDGE OVER TROUBLED WATER
I DON'T WANNA CRY
FEVER
A TOUCH OF BABY
EMMIE
I JUST CAN'T HELP BELIEVIN'
DO WHAT YOUR HEART TELLS YOU TO DO
MAKE IT WITH YOU
SHE'S GONE
WHY CAN'T I TOUCH YOU?

Columbia C 30223



RONNIE DYSON
(If You Let Me Make Love To You Then)
WHY CAN'T I TOUCH YOU?
Produced by Billy Jackson

Arranged & Conducted by Jimmy Wisner
*Arranged & Conducted by Jimmy Wisner & Ellen Starr
**Arranged & Conducted by Tommy Bell
Sound Supervision: Warren Vincent
Engineering: Stan Tonkel & Stan Weiss

*From the producer's viewpoint:*

"If Ronnie ever unleashes all his God-given talent. . . ." "For one so young to be so talented. . . ." "Aretha has it, Otis had it, Ray has it, The Beatles have it, you can go on all day. Ronnie has it also. . . ." "He sings, swings, and brings it to you, ready or not. . . ." "You owe it to yourself to catch his performance. . . ."

All these superlatives are described by the great musicians and background vocalists you hear performing on the album. What a defensive position to be placed in. "If you handle this kid right, you have a superstar. . . ." "Find the right combination and you will create a monster. . . ." "Just lead him to a piano. . . ." "Wow!"

This producer was called into John Hammond's office to audition Ronnie. John, who had discovered and signed such great artists as Aretha, Dylan, Donovan, and Benny Goodman, and has been so instrumental in the career of many of our great jazz and pop artists of this decade, has done it again.

Ronnie Dyson is an artist. His natural ability, coupled with ageless experience, will place him among the new faces of the next decade. There is not too much I can say about him that hasn't been said before or that you won't hear once you set the needle down on this album. Ronnie is the artist's artist, and I am glad to be associated with him. —Billy Jackson

Side 1
I DON'T WANNA CRY (BMI)
EMMIE (BMI)
A TOUCH OF BABY (BMI)
I JUST CAN'T HELP BELIEVIN' (BMI)
SHE'S GONE (ASCAP)
BAND OF GOLD (BMI)

Side 2
(If You Let Me Make Love To You Then)
WHY CAN'T I TOUCH YOU?* (ASCAP)
MAKE IT WITH YOU (BMI)
FEVER** (BMI)
DO WHAT YOUR HEART TELLS YOU TO DO (ASCAP)
BRIDGE OVER TROUBLED WATER (BMI)

Life is stranger than fiction . . . and show business is stranger than life. For example, Ronnie Dyson sang *Aquarius* in the smash musical "Hair" (a song especially written for him)—he did not record it, and of course, he did not have the hit recording.

Along came another hit show, "Salvation," with more good music. Ronnie took a song from that show *Why Can't I Touch You?*, and the rest is history.

Ronnie's musical talent is so broad, you'll find songs for everyone in this album. Simon & Garfunkel's *Bridge Over Troubled Water* takes on a completely new feeling, reflecting Ronnie's gospel background. *Emmie* is a song written by Laura Nyro, one of the great contemporary writers. The album contains current hits such as *Band of Gold*, *I Just Can't Help Believin'*, and *Make It With You*. To round out the music, you should remember *I Don't Wanna Cry* and the classic *Fever*.

Ronnie treats the new songs in this album, *She's Gone*, *Do What Your Heart Tells You To Do* and *A Touch Of Baby*, his own way and makes them instant hits.

Ronnie is only 19 years old. He was born in Washington, D.C., moved to Brooklyn, New York, when he was one, and has lived there ever since. He still sings in his church choir (tours, too).

A whole lot of talent in this album. Listen and become part of the beginning of Ronnie Dyson. —Don DeVito

Thanks to all the fine musicians and singers for doing their thing so well.

WAWA, WNOV—Milwaukee
WCPR-FM, WCHD-FM, WCHB, WJLB, WKNR, CKLW—Detroit

These stations were the beginning of the Ronnie Dyson explosion.—Granny White, Jim Green, Russ Yerge

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BRIAN FRIEL
ASHES & MATCHSTICKS
STEREO
PYE 12113
PYE
RECORDS

# HES & MATCHSTICKS
## BRIAN FRIEL

SIDE 1
FOLK HERO . . . 3:22
(BRIAN FRIEL/MARK LONDON)
SWEET VINICOMBE STREET . . . 3:11
(BRIAN FRIEL)
GROWING STRONGER . . . 3:06
(BRIAN FRIEL/MIKE CLIFFORD/
MARK LONDON)
CIRCLES . . . 3:36
(BRIAN FRIEL)
ASHES AND MATCHSTICKS . . . 2:58
(BRIAN FRIEL)

SIDE 2
ROLL THAT TRAIN . . . 2:59
(BRIAN FRIEL)
THE LEAST I COULD DO . . . 4:23
(BRIAN FRIEL)
FAT CITY . . . 3:42
(BRIAN FRIEL)
SALAD GREEN GERALDINE . . . 3:58
(BRIAN FRIEL)
SAN FRANCISCO STREETCAR FIRE . . . 6:22
(BRIAN FRIEL)

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FOR HAPPY OYSTER LTD.
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MUSICIANS:
ELECTRIC GUITARS:
COLIN PINCOTT, MICK DEVONPORT
(COURTESY OF A&M RECORDS)
TIM RENWICK
(COURTESY OF ISLAND RECORDS)
ACOUSTIC GUITARS: ANDY ROBERTS,
BRIAN FRIEL, ARTHUR RODMAN
KEYBOARDS: ZOOT MONEY
BASS: DE LISLE HARPER
DRUMS: PAUL FRANCIS
ARP SYNTHESIZER: CRAIG PRUESS
BACKUP VOCALS:
BILLY LAWRIE, PAUL VIGRASS
ART DIRECTION: DAVID KRIEGER
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STEREO PYE 12113

PYE RECORDS

LP-3395
VOCAL
FEMALE

MONAURAL

DLP 25839

# Rita Moss-Superb

ACCOMPANIED BY MARTY PAICH



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Soft small voice mostly emotional styling

Has a style all her own

FEB 8 1968

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Dot®

# Rita Moss - Superb

## Accompanied by Marty Paich

*MARTY PAICH says:*

Only once in a very great while does the opportunity come for me to arrange and conduct an album with a singer who is at once an exciting new talent and a polished performer. Even less often is such a person endowed with the unique sound and the amazing vocal range of a Rita Moss. Just this once, to be precise.

*He And I Alone*, a challenging song from the motion picture GRAND SLAM, opens the album and instantly establishes another facet of the Moss talent, namely, her emotional range. *Alfie*, which follows, was included despite the many recordings of it because of the way Rita styles this song to make it entirely her own. However many times you've heard it, you've never heard it like this before. The mood changes slightly with the bossa-nova rhythm of *Forget Yesterday*. I particularly enjoy the way Rita improvises without words over the ending. In *He's Too Far Above Me* Rita expresses most poignantly the sentiments of this lovely ballad from HALF A SIXPENCE, and when the next song comes up, *I Never Go There Anymore*, I can only wish for Rod McKuen that he'll be as happy with her reading of his lyrics as I am with her performance of my music. Closing Side One, *Love Is A Simple Thing* shows a large portion, although not the final limits, of Rita's four-octave range.

When you flip the record, you're in for a surprise. It may take a while for you to recognize, in this performance of *Who Will be With You*, the Jimmy Durante signature, complete with "Stop the music!" It was adapted and arranged from that comedic flag-waver by yours truly and Tom Mack, who wrote special lyrics to give substance to Rita's torchy rendition. Next comes the beautiful Henry Mancini theme, title song of the motion picture WAIT UNTIL DARK, and then *This Lonely Town*, one of two songs in this album by the very talented composer Howlett Smith. *Wake Up Heaven* is a brand new piece of material which starts down in the cello register and soars to a high and robust treble; it could have been written especially for Rita Moss. As far as my part in this project is concerned, I believe *Gloomy Sunday* offered the greatest opportunities for invention in orchestration. Rita makes the famous "suicide song" of the 1930's into a work of art, one which grows upon you and leaves you finally with the kind of exultation and joy which great artistry evokes, no matter what the subject matter. The album closes with another Howlett Smith tune, a tasty jazz waltz in which Rita switches from her somber mood to one of provocative invitation.

I can best sum up the entire experience of preparing and conducting this album by quoting its title: RITA MOSS—SUPERB. Please take Neal Hefti's good advice and you'll agree.

Marty Paich

*NEAL HEFTI says:*

RITA MOSS, the one of a kind, the Girl With The Flaxen Voice, has beguiled me since the first time I heard her sing. This unique facility of hers is as natural as breathing in and breathing out. Every time I hear her I'm captivated all over again and this album is another example why.

It only follows that her choice of the songs contained herein would be of the highest possible quality because of her impeccable taste. And what a perfect setting for that tastiness: the sensitive, imaginative arrangements of Marty Paich, whose scores match Rita's vocal interpretations nuance for nuance. Combine these elements and you have an album that is rightly named, "Superb."

Suggestion for an evening: invite some music lovers to your home, pour the right wine, put this LP on and watch what happens. I know because I did.

Neal Hefti

| | | |
|---|---|---|
| *side one* | | |
| HE AND I ALONE | 2:58 | (ASCAP) |
| ALFIE | 3:46 | (ASCAP) |
| FORGET YESTERDAY | 2:45 | (ASCAP) |
| HE'S TOO FAR ABOVE ME | 2:52 | (ASCAP) |
| I NEVER GO THERE ANY MORE | 3:07 | (ASCAP) |
| LOVE IS A SIMPLE THING | 2:38 | (ASCAP) |
| *side two* | | |
| WHO WILL BE WITH YOU | 3:09 | (ASCAP) |
| WAIT UNTIL DARK | 2:45 | (ASCAP) |
| THIS LONELY TOWN | 3:05 | (BMI) |
| WAKE UP HEAVEN | 2:30 | (BMI) |
| GLOOMY SUNDAY | 4:29 | (ASCAP) |
| VISIT ME | 2:59 | (BMI) |

Arranged and conducted by MARTY PAICH
Produced by TOM MACK
Engineer: Eddie Brackett

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COLUMBIA



# *This Is* GENE STRIDEL

□ On a June night at the Wayside Inn in West Springfield, Massachusetts I heard a singer with a three-octave range, perfect intonation, and a professionalism so complete that it seemed impossible that I was listening to an unknown. It was Gene Stridel, and it took me less than half a chorus to realize that Columbia was going to have to sign Gene; certainly the label could take still another great singer. □ The mystery of Gene's professionalism is that he was in the Air Force as a judo instructor for a longer time than he cares to remember, and incredible as it may sound, he accomplished his entire technique without any lessons and very little professional experience. It is years since I've heard any young singer get his teeth into a lyric as does Gene. □ This is his first album, and the backing of Marty Manning and the selection of material by Jim Fogelsong is nothing less than inspired. Everything is breaking now for Gene, and it won't be long before he's a star. —John Hammond

*Arranged and Conducted by Marty Manning*

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*Produced by Jim Foglesong*

**AFTER YOU'VE GONE**
**EVERY TIME IS THE FIRST TIME**
**THE SWEETEST SOUNDS** (From the Musical Production "No Strings")
**ONE MORE MOUNTAIN (One More River)**
**MY ROMANCE**
**IT'S YOU OR NO ONE**

**SOLITUDE**
**HOW BLUE THE NIGHT**
**MY LIFE BEFORE YOU**
**SONG OF THE GYPSIES**
**TRUE LOVE**
**HEARTS WERE NEVER MEANT TO BE BROKEN**

# GENE STRIDEL

*Arranged and Conducted by Marty Manning*

☐ John Hammond, whose distinguished career spans Bessie Smith's last recordings and Billie Holiday's first, calls Gene Stridel a great singer. His reasons for doing so, and Columbia's reasons for recording him, will be apparent when you listen to the very first band of this, Stridel's debut album. Generally, **After You've Gone** is sung at such a fast tempo that its meaning is lost. Here, with the tone, articulation and control at Stridel's command and the infinite care Stridel employs, one hears the whole song. His interpretation of every song he sings is pure, direct and sure, yet contains the emotional values inherent in the lyrics. Stridel is what is called a "class" singer; it's a good bet that his ambition, to be the best ballad singer around, will be realized.

☐ He's close to his goal now, and for a singer just completing his first record album, the pace is rather extraordinary. How did he get so good? "Cocktail work," Stridel said. "Some day, I'm going to find a singer I like and I'm going to do everything I can for that singer, whoever he is. First thing, he'll get at least one year of working in cocktail lounges, because there's no better way to get experience. Club audiences are hip—they've heard everything and you just can't fool them. You have to prove yourself and you learn to shape what you do based on their reactions.

☐ "I'll never forget this as long as I live. A few years ago, I was hired for $125 a week for one week in Burlington, Vermont, in a cocktail lounge. Well, I stayed in that lounge for 23 months; now, there are 45,000 people in Burlington and I got to know just about every one of them from the governor of the state on down. It reached the point where someone would walk into the room and I'd know what tunes he'd want me to sing."

☐ Stridel was singing at the Wayside Inn in Springfield, Massachusetts when, on the recommendation of Don Doughty, Columbia Records Promotion Manager, he was heard by Hammond, the company's Director of Talent Acquisition. Hammond heard Stridel on a Tuesday and the singer's Columbia contract was signed on the following Friday. "Making the album," Stridel said, "was a dream come true. All my life I had sung with small groups and no special arrangements, so this was the first time I worked with a big band. Marty Manning (the album's arranger-conductor) is just great. He gave me a background that never got in the way yet gave fantastic support."

☐ The respect between Stridel and the musicians is mutual. Gene recorded **The Sweetest Sounds** in one take, a rare accomplishment in the making of an album. The album's producer, Jim Foglesong, arranger Manning and the musicians in the band were so impressed with Stridel that they burst into applause.

☐ "As a rule," says Foglesong, "New York musicians are the most blasé bunch in the world. But these guys would actually stand around and listen to the playbacks. Gene has a phenomenal ear and wonderful taste, and that's not something you find in every singer. But in addition to that, Gene possesses a lot of soul and heart—he really sings with meaning."

☐ While Stridel has no favorite selections among the songs in the album, a few should be singled out for special mention: **Solitude**, with Manning blending Stridel's voice with trombones in an arrangement reminiscent of the famous Tommy Dorsey version; **Song of the Gypsies**, written for Stridel by Joe Sherman and George Weiss (Sherman also wrote "Ramblin' Rose" for Nat "King" Cole) and **Hearts Were Never Meant to be Broken**, which Stridel first sang four years ago. At that time he promised Benny Ross, one of the composers of the latter song, that if he ever got a chance to record it, he would. Now, four years later, he has kept his promise.

☐ There is no trace of arrogance in Gene Stridel when he says, "The people I sing to can only do three things: they can compare me, they can tear me or they can enjoy me. I know I have it musically, so I know the people can't tear me. I've always tried to be absolutely original and tried never to be influenced by anyone, so they can't compare me. So I figure all that's left is for the people to enjoy me."

THE SELECTIONS—ALL ASCAP—ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

| SIDE I | | | SIDE II | | |
|---|---|---|---|---|---|
| AFTER YOU'VE GONE | Mayfair Music Corp. | 2:33 | SOLITUDE | American Academy of Music, Inc. and De Lange Music Co. | 2:29 |
| EVERY TIME IS THE FIRST TIME | Fascination Music | 2:46 | HOW BLUE THE NIGHT | Robbins Music Corp. | 2:24 |
| THE SWEETEST SOUNDS | Williamson Music, Inc. | 3:44 | MY LIFE BEFORE YOU | The B. F. Wood Music Co., Inc. | 3:10 |
| ONE MORE MOUNTAIN | Roncom Music Co. | 1:54 | SONG OF THE GYPSIES | Marimba Music Corp. | 2:35 |
| MY ROMANCE | T. B. Harms Co. | 3:03 | TRUE LOVE | Buxton Hill Music Corp. | 2:06 |
| IT'S YOU OR NO ONE | Remick Music Corp. | 2:32 | HEARTS WERE NEVER MEANT TO BE BROKEN | Oorsey Bros. Music, Inc. | 2:40 |
| | | 17:01 | | | 17:00 |

COVER PHOTO: COLUMBIA RECORDS PHOTO STUDIO—HENRY PARKER

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# TRUTH IS ON ITS WAY



# NIKKI GIOVANNI

## AND THE NEW YORK COMMUNITY CHOIR

under the direction of Benny Diggs.

RIGHTEON RECORDS
RR 05001



PHOTOGRAPHS BY CHESTER HIGGINS JR.

SIDE 1

GREAT PAX WHITEY by Nikki Giovanni
*PEACE BE STILL (James Cleveland, Savoy Music, BMI) Time: 6:00

NIKKI ROSA by Nikki Giovanni
*IT IS WELL B. Diggs and D. Williams, Chaca Music, BMI) Time: 5:15

MY TOWER by Nikki Giovanni
**PRETTY LITTLE BABY B. Diggs and D. Williams, Chaca Music, BMI) Time: 2:50

ALABAMA POEM by Nikki Giovanni
I'VE DECIDED TO MAKE JESUS MY CHOICE (H. Johnson, Planemar Music BMI) Time: 2:47

EGO TRIPPING by Nikki Giovanni
B. Diggs, Chaca Music BMI) Time: 1:55

SIDE 2

ALL I GOTTA DO by Nikki Giovanni
***I STOOD ON THE BANKS OF JORDAN (James Cleveland, Crossroads Music BMI) Time: 2:59

SECOND RAPP POEM by Nikki Giovanni
THIS LITTLE LIGHT OF MINE B. Diggs and D. Williams, Chaca Music, BMI) Time: 1:51

POEM FOR ARETHA by Nikki Giovanni
****NOBODY KNOWS THE TROUBLE I'VE SEEN B. Diggs and D. Williams, Chaca Music BMI) Time: 4:37

WOMAN POEM by Nikki Giovanni
AMAZING GRACE B. Diggs and D. Williams, Chaca Music BMI) Time 4:30

POEM FOR A LADY OF LEISURE NOW RETIRED by Nikki Giovanni
**MUST JESUS BEAR THE CROSS ALONE B. Diggs and D. Williams, Chaca Music BMI) Time: 5:30

None of the poetry that appears in this album can be used in any way without the permission of Nikki Giovanni.

*Solo by Isaac Douglas **Solo by Edgar Kendricks ***Solo by Arthur Freeman ****Solo by Wilbert Johnson

The New York Community Choir under the direction of Benny Diggs.

Special thanks to the entire staff of the Record Plant Recording Studio for their cooperation.

Recording and Mixing Engineer: Jack Adams
Back-Up Engineer: Jack Douglas

COVER PHOTOGRAPH: GEORGE FREDERICK WILSON, PHOTOGRAPH BY OWEN BROWN COVER DESIGN BY RONALD LUCAS

PRODUCED BY: CARL PROCTOR

To try to throw out of the mind all those terrible, blatant myths about America, to try to look at it as clearly as possible, one is still confronted with a whole system of contradictions. A great many of these contradictions are due to the fact that the American people have not yet, by and large, been able to resolve their relationship to the old world (that they fled) or to the new world (that to some degree at least, one may say) they conquered. *The Black Problem* in America is certainly the greatest and most significant contradiction in American life today. It may also prove to be, after all, the most hopeful fact in all our history. Black Americans are so uncertain of themselves because there is nothing, in effect, at one's back; by that I mean—when you look back to find out who you are, you find yourself before a kind of vanishing history. Vanishing, in fact, all the way into the shores of Africa and never really excavated into any useful *human* terms on the continent in which we now live. We had that and now the conclusion is that everyone in America knows/feels that everything is changing. Everything! If you are an American of African ancestry it may take sometime to discover exactly who you are, and we are talking about nearly thirty million people who are embarked in one way or another on their search. No one knows what this present course will bring about and many suffer a certain terror for this reason. It means that there are a great many things that one has taken for granted, and if everything is changing the identity that I have evolved is terribly menaced and indeed may disappear. How am I going to reconstruct a reality that will be my identity that will serve me through my life again? You get, therefore, in America, what you get in every society when this begins to happen. You get a tremendous social strain and stress and chaos. Very hard to read it from the outside and very hard to endure and sometimes very hard to read from the inside. There are those people, of course, everywhere, forever, who are determined that changes shall not come. They're among us, they're in every generation and I suppose it's one of the parts of the *human* condition. And then there are those people, and thank heaven they appear in every generation too, who are aware that the very constant in life is change, and they struggle to implement this change so that you get, for example, a Nikki Giovanni. The possibility is that she can bring about a new reality that will release us—the American black—from some very crippling concepts of the American mythology. It is possible to envision a day perhaps when we will not think in terms of becoming a success, which we do now very often, but in other terms more closely allied to what we think of as *human!* To try to become, to use a very old-fashioned term, a virtuous person.

ELLIS B. HAIZLIP
PRODUCER, SOUL! WNET-TV (NEW YORK)

All of Miss Giovanni's poetry appearing in this album is from her books, "BLACK FEELINGS, BLACK TALK, BLACK JUDGMENT" (Published by William Morrow and Co.) and "RE-CREATION" (Published by Broadside Press) with the exception of "MY TOWER" that is unpublished.

RIGHT ON RECORDS RR9001

LADO A

ELLIE MATT

1. TUNE FOR CHILDREN
2. MOK - A - ZEEMA
3. ASK "IT SHALL BE GIVEN"
4. KITITIAN JAMBOREF

# KINGS OF KINGS

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*accompanied by: ELLIE MATT & the G.I.'S' BRASS*

LADO B

ARROW

1. ARISE
2. SUPER BAD
3. GUILTY AS CHARGED
4. HEROES NEVER DIE

G. I. 2001

# KINGS OF KINGS

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PRODUCED BY ARROW AND ELLIE
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HIGH BOY HAULER

BASH

NEVER HEAR THE END



FOUR-BANGER

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HAULIN HENRY

FOUR ON THE FLOOR

KOOKY DEUCE

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# WILD HOT ROD WAILS

Diplomat RECORDS

**SIDE A**

*The Fairest Of Them All*
*Slippery Shillelagh*
*High Boy Hauler*
*We'll Never Hear The End Of It*
*Bash*

**SIDE B**

*Four Banger*
*Kooky Deuce*
*Haulin' Henry*
*Sling Shot Scavenger*
*Four On The Floor*



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2215 SING ALONG WITH THE GRASSHOPPERS

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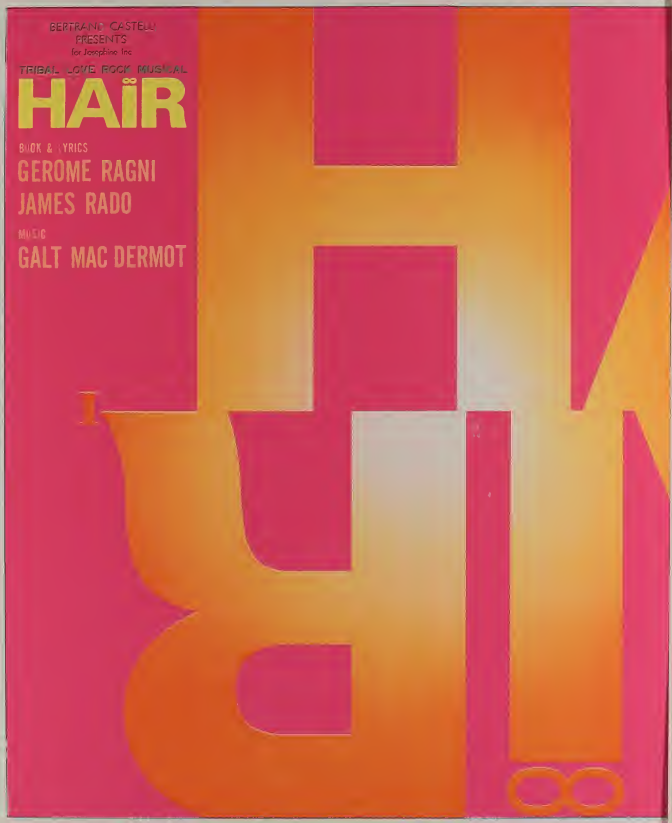
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# *This Is Pat Ross*
# *"My Mistakes"*



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*My Mistakes*

*Side Two*
*Love Comes And Goes*

*Thanks to my Husband !*

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# Randy Hébert

## Take Me To Your Love

Side A.

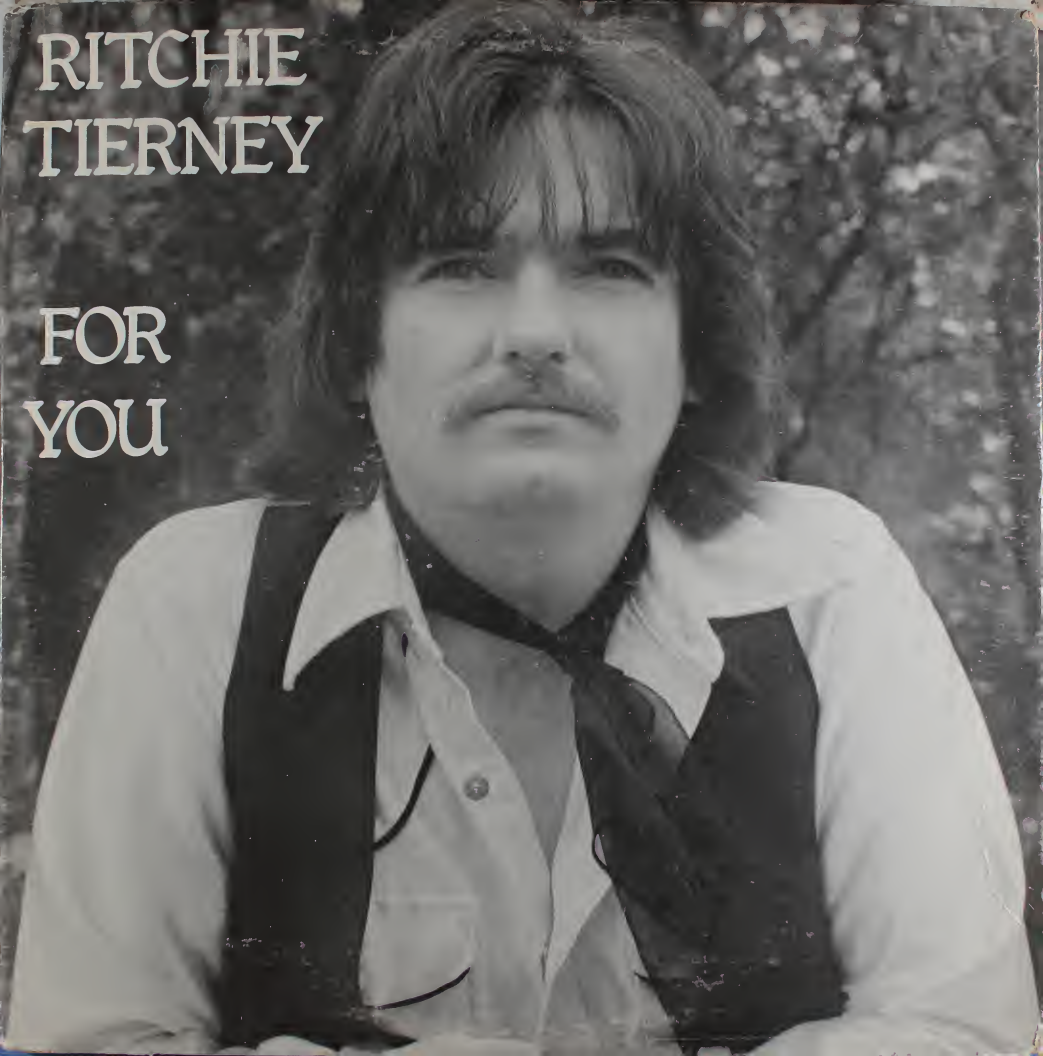
Take Me to Your Love
Ground Zero
If Love Came Your Way
Gadjit

Side B.

A Star Comin' On
Shootin' for the Top
Friends or Lovers
Losin' Control

All the music on this album was written, arranged, produced and all instruments were performed by Randy Hébert for R.H.M. Records. Photography was by Dianne Hébert and Mark Germany. The back cover design and liner notes were by Patricia Fugh.

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RITCHIE
TIERNEY
FOR
YOU

# RITCHIE TIERNEY
# FOR YOU

**SIDE ONE**

**STEPPING DOWN**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor: Bass Guitar
Archie Dentone: Keyboards
Mark Greeley: Drums
Dave Cox: Tenor Saxphone

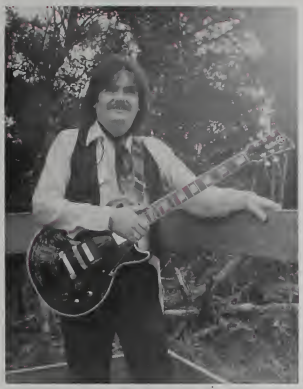
**FOR KEEPS**
Ritchie Tierney: Guitars, Vocals

**YOU'RE THE ONE**
Ritchie Tierney: Guitars, Vocals, Keyboards
Chuck Grosvenor: Bass Guitar
Archie Dentone: Keyboards
Mark Greeley: Drums
Allen Estes: Backing Vocals

**PLEASE STOP BREAKING ME DOWN**
Ritchie Tierney: Guitars, Vocals Keyboards
Chuck Grosvenor: Bass Guitar
Archie Dentone: Keyboards
Mark Greeley: Drums

**WITHOUT YOU**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor: Bass Guitars
Dave Cox: Tenor Saxaphone

**IT'S GOT TO BE HEAVEN**
Ritchie Tierney: Guitars, Vocals
Phil Bjorkman: Bass Guitar
Archie Dentone: Keyboards
Mark Greeley: Drums



WORDS & MUSIC BY RITCHIE TIERNEY

**SIDE TWO**

**SHE'S MY GIRL**
Ritchie Tierney: Guitars, Drums, Bass Guitar, Keyboards, Vocals
Dave Cox: Tenor Saxaphone

**SOMETIMES**
Ritchie Tierney: Guitars, Vocals, Bass Guitar
Archie Dentone: Keyboards
Mark Greeley: Drums

**CLOUDS IN MY EYES**
Ritchie Tierney: Guitars, Vocals
Archie Dentone: Piano

**WHO'S GONNA TAKE AWAY MY TEARS**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor: Bass Guitar
Leo Eagan: Pedal Steel Guitar
Tim Costa: Drums
Allen Estes: backing Vocals

**PARTY**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor: bass Guitar
Archie Dentone: Keyboards
Mark Greeley: Drums
Dave Cox: Tenor Saxaphone

**BORROWED TIME**
Ritchie Tierney: Guitars, Vocals
Chuck Grosvenor: Bass Guitars
Archie Dentone: Keyboards
Mark Greeley: Drums

Recorded at Sound Design Studio
Executive Producer: Ritchie Tierney
Line Producer: Brad Szostek
Engineers: Brad Szostek, John Kepler
Photography: Guy Wells
All songs published by MAD TAN MUSIC (BMI)

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# EN VIVO

## PIERO





LADO 1

MI VIEJO
LOS AMERICANOS
COPLAS DE MI PAIS
QUIERO SER DE VOS
SOY UN HOMBRE QUE VIENE

LADO 2

CANCION A MAGDALENA
AHORA EN EL OTOÑO
A MI ME DIERON EL MAR
PENNY EN LA CIUDAD
CUANTAS VECES . . . .
SOMOS LA GENTE







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# Farquahr

**SIDE ONE**

1. HANGING ON BY A THREAD 2:42
2. MY ISLAND 3:27
3. PEACE IN MIND 3:13
4. HOLY MOSES 3:10
5. MUCH TOO NICE A DAY 2:30
6. JUST FOR KINGS 2:45

**SIDE TWO**

1. DEAR JOHN DEERE 3:00
2. BABE IN THE WOODS 2:42
3. START LIVING 2:40
4. MOONRIDER 2:45
5. SILVER SPOONS 2:33
6. STREETS OF MONTREAL 2:37

All songs © copyright by Maltese Music, Inc./Ragmar Music Corp. BMI, with the exception of *My Island*, © copyright by Jonathan Glenn Hastings Music BMI.
All songs written by Barnswallow Farquahr; *Hanging On By A Thread* written by Barnswallow Farquahr and Jerry Ragovoy.

**Produced by JERRY RAGOVOY**

BARNSWALLOW FARQUAHR guitar and vocal/HUMMINGBIRD FARQUAHR guitar and vocal/ CONDOR FARQUAHR guitar and vocal/
FLAMINGO FARQUAHR guitar and vocal/JERRY RAGOVOY piano and organ
All songs written by Barnswallow Farquahr; *Hanging On By A Thread* written by Barnswallow Farquahr and Jerry Ragovoy.
Vocal and instrumental arrangements by JERRY RAGOVOY; string arrangements for *Much Too Nice A Day*, *My Island*,
*Hanging On By A Thread*, *Babe In The Woods*, *Start Living* and *Streets of Montreal* by CHARLIE CALLELO.
Production Supervisor KEITH HOLZMAN / Recorded at THE HIT FACTORY, New York City
Recording Engineers EDISON YOUNGBLOOD, JON CHILD, JERRY RAGOVOY/Mixing Engineers ART POLHEMUS, JON CHILD
Special thanks to those great old pros: GARY CHESTER, ERIC WEISSBERG, JOE MACK, LOU MAURO
Photography JOEL BRODSKY/Art Direction ROBERT L. HEIMALL

ELEKTRA RECORDS 15 Columbus Circle New York City 10023

PRINTED IN U.S.A.

# L'AFRIQUE DANSE

LES MERVEILLES DU PASSE

**ORCHESTRE NEGRO SUCCES**

MAGIE - BILA FRANÇOIS - NAKOTA ZEBOLA - NGAI
MWANA 15 ANS - BHOLEN MWANA YA MAMA HELENE
MABE YA MBILA - MABOKE TEMOIN - MOYEKE YA
CHERIE - MAIKA - SAVON YA SIKA ASTRA

AFRICAN

360.013



33 TOURS AFRICAN

**L'AFRIQUE DANSE N° 1** - 360.001
Quatre boutons - Savon Reward chez Marsavco - Bana congo balali liwi ya sinatra - Ravolvar - Mawa na biso basi - Finga mama munu - Tonton - Quand la film ast triste - Alberto siampre conga - Sameki nde ndeko - Timothéa abangi makambo - Oyo mobali tapale

**L'AFRIQUE DANSE N° 2** - 360.002
Pole m'ze - Mokolo nakokufa - Moselebende too bolingo - Likala ya moto - Bana ya Ilpopo - Savon omo - Nganda ta diallo - Mwambe N° 4 da Jaan Bokelo - Camarade ya nooki - Sekale amonani - Retroussons les manches

**L'AFRIQUE DANSE N° 3** - 360.003
Jolie nana - Mbombo ya tshimbalanga - Camarade ya kinshasa - B.B.B. - Nouvaau règima - Sala lokola linga ngai - Mokolo se mokolo - Palado-Palado - Magie - Bila Francois - Dis Jeanne - Lokola linga ngai - Kawa

**L'AFRIQUE DANSE N° 4** - 360.004
Mokrand - Gipsy - Kashama nkoy - Carolina mama - Toyota - Kasala - Mon mari est capable - Bel Abidjan
**ROCHEREAU**

**L'AFRIQUE DANSE N° 5** - 360.005
Mokili ya nzambe - Sukisa miziki ya tokumu - Aime zonga - Julienna importée - Bea okei wapi - Mira - Adelina - Oluki likambo obangi
**DOCTEUR NICO ET SON ORCHESTRE**

**L'AFRIQUE DANSE N° 6** - 360.006
Nganda maboke naboyi - Dédé kabola mikolo - La vérité da Franco - Matinda - César aboya yo - Gare à toi Marie - Chateco - Lisaso ya Kronembourg - Timothée abangi Makambo - Yo mabali tapale - Chicotte
**FRANCO ET L'ORCHESTRE O.K. JAZZ**

**L'AFRIQUE DANSE N° 7** - 360.007
Catharine - Cis-ca - 69 année de travail - Navanda ndumba - FC dragons - Jeanine - Youyou - Skol - Succès ya toyota - Bolingo ya bolingo - Francisca
**J. BOKELO - ORCH. COBANTOU - DEWAYON**

**L'AFRIQUE DANSE N° 8** - 360.011
Biantondi kasanda - Nakokoma - Caroline Caroline - Exhibition dechaud - M. Felia - Tokei koyekola - Mamu wua mpoy - Alphonsine - Mwamba wa mamu - Merenge Président
**Dr. NICO - ORCH. AFRICAN FIESTA**

**L'AFRIQUE DANSE N° 9** - 360.020
Afrique de l'ouest - Asala malekoun - Rugula - Lucifer - Adieu Frestown - Echantion yapamba - Chérie Julia nalingaka - Bolingo ezali mpo na kisite
**Dr. NICO - AFRICAN FIESTA SUKISA**

**L'AFRIQUE DANSE N° 10** - 360.024
Sadi na boyi masumu - Kamunganzi ko - Ntumba - Mokili ya nzambe - Fanta diara - Echantion yapamba - Sizarine - Nazali se mobali na yo - Tu m'as dâçu chouchou - Bolingo ya sens unique
**Dr. NICO - ORCH. AFRICAN FIESTA SUKISA**

**L'AFRIQUE DANSE N° 11** - 360.027
Sakumuna 1 et 2 - Vincent - Mobutu dix ans - Resta avac moi - Mama Djela - Cornelis -
**VERCKYS - ORCH. VEVE**

**L'AFRICAN TEAM - AJM** 500.001 - 360.017
Disipilini na K.D.I. - Valentina - Miango - Bongaloo La Fontaina - Congo soyo - Charanga in Paris - Suzi n'deo - Gauche/droite débordement - Africa d'ambianca - Cambridge... mai ya piyo - Laurant fantome - Safari Muzuri - Africa Boogalo - Kimbombo kimbombo
**KALLE - DIBANGO - JEANNOT - LUTULA**

**DYNAMITE VERCKYS** - 360.016
Ah mokili - yeba olakaki ngai - Annitcho - Mfumbwa 1 - Mfumbwa 2 - Loboko - Nakokoka ata bontongi - Est-ce qua Nakobala - Naboyi nkasa - Linga ngai azua ta
**VERCKYS - ORCH. VEVE**

**ISA R. 102** - 360.018
Laissa-toi aimar - Ki makango mpa libala - Mosolo - Marie Marla - Mokrana - Libala ya moyeke - Bonana na Noël - Joujou zawa
**ROCHEREAU - AFRICAN FIESTA NATIONAL**

**ISA R. 103** - 360.019
Nanga ya maza - Zuwa ya bosenzi - Congo nouvaau Afrique nouvalla - Libala ya maloba - Congo avenir - Hortansa - Mokitani ya wando - Mokolo makofuka
**ROCHEREAU - AFRICAN FIESTA NATIONAL**

**GERARD KAZEMBE** - 360.033
Ntala paradia ya Congo - Basantu ba témoin - Naboy grèva - Yo motama - Lipate ya bolingo - Only you - The great pratander - Adlau jolla Candy - Wight is wight - Hey ba ba rabol
**ORCH. JAMBO-JAMBO**

**LES MERVEILLES DU PASSE N° 1** - 360.010
Nani apadalaki - Accident ya chérie - Bomboko awuti na New-York - Mbongo zi ya voni - Nazongi lelo - Ngai Marie Nzotu abara - Linzanza ebongi na langi - Mbanda ozui kizungu-zungu - Fuala mbombu ngula kadia - Nakobombela chérie
**FRANCO DE MI AMOR - ORCH. OK. JAZZ**

**TANGO YA BA VIEUX KALLE** - 360.009
Mingua rumba fiesta - Molangi ya malasi - Cubana vis-à-vis - Café rio - Majolina - Jaloux jaloux - Suka - Dit coco - Djeke - Mama Ida
**ROCHEREAU - ORCH AFRICAN FIESTA NATIONAL**

**LES MERVEILLES DU PASSE N° 4** - 360.008
Ana mokoy - Maria Maria - Djibabeke - Savon omo - Laisse-toi aimé ? - Lina - Nganda ya dialo - Zando ya molonga - Mokolo nakokufa - Amour fou
**ROCHEREAU - ORCH. AFRICAN FIESTA NATIONAL**

**LES MERVEILLES DU PASSE TCHEZA 2.001** - 360.013
Magie - Bila Francois - Nakota zebola - Ngai mwana 15 ans - Bholen mwana ya mama Hélène - Mabe ya mbila - Maboke témoin - Moyeke ya chérie - Maika - Savon ya sika astra
**ORCH. NEGRO-SUCCES**

**LES MERVEILLES DU PASSE TCHEZA 2.003** - 360.014
Mwambe 5 - Bana conga baleli liwa ya sinatra - Soki olandi bambanda okoboya ngai - Mwambe 7 - Marcelina - Je n'ai rien - Simba singa makasi - Ngai leki ya Dewayon - Soso mpembe azanga mboka - Bato ya ndoki
**ORCH. CONGA-SUCCES**

**R. 101** - 360.012
Ki-makango mpe libala - Libala ya maloba - Nganga ya maza - Mutambula - Bonane na Noël - Mosolo - Basi basalaka - Zuwa ya rosenzi
**ROCHEREAU - AFRICAN FIESTA NATIONAL**

**REVEILLON** - 360.023
Maseka ya mémé - Bilamba ! mbongo ya mani ? - Yalimbisa bijou - Libanga na libumu 1re - 2e - Nadendela mibala - Nakata sarment ya bolingo
**BAVON MARIE MARIE & l'ORCH. NEGRO-SUCCES**

**ROCHEREAU VOL. 1** - 360.028
Moussa - Moto akokana nzamba akosukisa - Assambela - Mystère - Nalembi - Fétiche - Paulina - Riverra
**ROCHEREAU A L'OLYMPIA & L'ORCH. AFRICAN FIESTA NATIONAL**

**ROCHEREAU VOL. 2** - 360.029
Salongo - Recencèmment - Bavon - Révolution comparaison - Mokolo nakokuja - Riverra - Rivoli - Tika namaka
**ROCHEREAU A L'OLYMPIA & L'ORCH. AFRICAN FIESTA NATIONAL**

**SONORA** - 360.031
Domingo - Yengo - Ambi - Loposo-losila - Objectif 80 - Banque ya kinshasa - La via - Suzanalla - Mia angola - Celina - Decca-meuble - Atenaco
**ORCH. FESTIVAL DES MAQUISARDS**

**VERCKYS A PARIS** - 360.032
Lucie okolinga ngai - Pronostic 1 - Pronostic 2 - Bébé 1 & 2 - Nakobala yo Denise - Lina omesana boya - Anna - Maria - Fami zoba
**ORCH. VEVE**

**LE SEIGNEUR ROCHEREAU** - 360.040
Pitié - Mongali - Londenda - Félie - Objectif 80 - Cassius Clay - Amitié Sénégalo Congolaise - Mathinda-Mathi
**ROCHEREAU & L'ORCH. AFRISA**

**VERCKYS** - 360.041
Bankoko baboyi - Mbombo eyenga - Nakomitunaka - N'dia - Deilya - Maria Mboka - Tokosanga na nzambe - Biki
**ORCH. VEVE - LES GRANDS MAQUISARDS**

**NOUVEAUTES 33 TOURS**

360.044 - **TRIO MADJESI & ORCH. SOSOLISO** avec la participation d'Air Zaire
A bas les songueurs - Faza - Longoma - Zanga zanga - Moni na bandal - Coup franc - Mimi lanunze - Zowa Camarade akufaka ta - Pitié azani

360.045 - **MANU DIBANGO**
Soma loba - Lily - Oa na mba - Ngolowaka - Bata senga - Idiba - Munyanga na ndutu - Senga - Biso - Afrikanl

360.046 - **TABU LEY & L'ORCHESTRE AFRISA**
Afrisa l'International - Leki ya mongali... Tosuki wapi ? - Têta nakozonga - Maria-Lou - Nakwai carraau - Dialogua - Lal a bly - Sabena 182 - Libala to cinéma - Mofuku na libanga

360.047 - **MANU DIBANGO - SOUL MAKOSSA**
Soul Makossa - Lily - Dangwa - O boso - New-ball - Night In Zaralda - Hibiscus

360.048 - **MANU DIBANGO « MAKOSSA MAN »**
Mwasa makossa - Waya - Tôm Tôm - Moni - Essimo - Lakisana - Sanga

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**Side One**

*HOLD ON, I'M COMING* Isaac Hayes-David Porter, East Memphis Music Corp. & Pronto Music, Inc. (BMI)
*LOVE ME OR LEAVE ME* Bill Pratt-Milo Martin-Fred Allen, Stone Diamond Music Corp. & Albacore Music (BMI)
*YOU NEVER CARED* Sonny Grofay-Bill Pratt-Harry Cohen, Stone Diamond Music Corp. & Albacore Music (BMI)
*BONY MORONIE* Larry Williams, Venice Music, Inc. (BMI)
*HARD DOCK IN HANOVER* Paul Frank-Randy Rice, Count Music, Inc. (ASCAP)
*WHEN THE WINTER COMES* Bill Pratt-Paul Frank, Jobete Music Co., Inc. (ASCAP) & Albacore Music (BMI)

**Side Two**

*WHO'LL BE THE MASTER* Paul Marshall-Bill Pratt-Milo Martin-Harry Cohen, Stone Diamond Music Corp. & Albacore Music (BMI)
*SPACE* Paul Frank, Count Music, Inc. (ASCAP)
*IT'S ALRIGHT* Paul Frank, Count Music, Inc. (ASCAP)
*ALRIGHT BY ME* Bill Pratt-Paul Frank, Jobete Music Co., Inc. (ASCAP) & Albacore Music (BMI)



**PRODUCED BY MICHAEL NESMITH FOR PACIFIC ARTS CORPORATION**
*Arranged by Fresh*
*Special thanks to George Englund on all saxophones & flute.*
Recorded at Magic Wand Recording Studios, Burbank, California
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PRODISC

Columbia Stereo C 31090

# Hanging Out and Settling Down / Arthur Miller and All the Little Millers

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| SUGGESTED CUTS | INTRO. TIME | LENGTH OF CUT |
|---|---|---|
| **HANGING OUT** | | |
| ☐ TUBBY TERWILLIGER<br>Lodski Music (BMI) | :10 | 2:56 |
| ☐ CHOCOLATE PUDDING<br>Pocket Full of Tunes, Inc. (BMI) | :12 | 2:41 |
| ☐ A DOLLAR AIN'T A DOLLAR<br>Lodski Music (BMI) | :02 | 3:09 |
| ☐ DOWN THE RIVER<br>Lodski Music (BMI) | :09 | 2:18 |
| ☐ WHEN MY MAMA MET MY PAPA<br>Lodski Music (BMI) | :09 | 3:49 |
| ☐ HUMAN BEING<br>Lodski Music (BMI) | :11 | 2:31 |

| SUGGESTED CUTS | INTRO TIME | |
|---|---|---|
| **SETTLING DOWN** | | |
| ☐ CLEAR EYES<br>Lodski Music (BMI) | :17 | |
| ☐ WRONG SIDE OF THE BED<br>Lodski Music (BMI) | :10 | |
| ☐ CHIME ME DOWN<br>Lodski Music (BMI) | :04 | :06 |
| ☐ ANOTHER NIGHT OF LOVE<br>Pocket Full of Tunes, Inc. (BMI) | :12 | 3:28 |
| ☐ WONDERHOUSE<br>Lodski Music (BMI) | :3 | 2:28 |
| ☐ FINISH THE SONG<br>Lodski Music (BMI) | :02 | 1:35 |

Columbia
C 31090

# Hanging Out and Settling Down / Arthur Miller and All the Little Millers

HANGING OUT

TUBBY TERWILLIGER
CHOCOLATE PUDDING
A DOLLAR AIN'T A DOLLAR
DOWN THE RIVER
WHEN MY MAMA MET MY PAPA
HUMAN BEING

SETTLING DOWN

CLEAR EYES
WRONG SIDE OF THE BED
CHIME ME DOWN
ANOTHER NIGHT OF LOVE
WONDERHOUSE
FINISH THE SONG

Songs and guitar—A. Miller
Bass—John Miller
Drums—Bob Pozar
Piano—Stan Schwartz
Singing—Arthur, John and Barbara Miller
on TUBBY TERWILLIGER:
Drums—Paul Motian
Kazoo—Tim Jerome

A DOLLAR AIN'T A DOLLAR by A. Miller and Pat Street
All songs © 1971, Ladski Music except:
CHOCOLATE PUDDING, ANOTHER NIGHT OF LOVE
© 1970, Pocket Full of Tunes
All selections are BMI

Engineering: Frank Laico, Stan Tonkel, Fred Plaut, Pete Weiss
Editing/Mixing: Stan Weiss
Photography: Don Hunstein, Sandy Speiser, Jon Eisen.
Cover design: James Cook
Production—John Hammond and A. Miller NYC 1971



First of all, I'm not the Famous Playwright. I was born and raised on the upper west side in New York City. When I was eight, my parents bought me an Arthur Godfrey ukelele with that push-button attachment—it's held on by a rubber band, and you press the buttons to make chords. You can play a hell of a lot of songs with just four chords. And for the next 18 years, I hung around borrowing somebody else's guitar, picking up things as I went along. Meanwhile, I was traveling from Ethical Culture School to Camp Taconic to Fieldston to Shaker Village to Oberlin College to Columbia University. Then I was an actor, then a filmmaker, then a hippie.

Now I'm back on the west side again, trying to hang out and settle down at the same time—to be a husband, a father, a brother, a man, a musician and me, A. Miller—and make it one whole thing. So these songs are mostly about me and my family and all the vibes and hassles around us: frustration, inflation, addiction, mistakes, regrets, escapes, attempts . . . We want to send out the feeling of people at one point in time, playing and singing in a room—that's it. Nothing larger than life or realer than real.

Arthur Miller

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# introducing

WILMER




• P.C.T. • LOVE ME AS THOUGH THERE WERE NO TOMORROW • WATERMELON MAN • MY SHIP
• SHADOW OF YOUR SMILE • MORE • MY KIND OF TOWN • FLAMINGO • ANGEL EYES
• YELLOW BIRD JAMAICA FAREWELL • BIG JIM • DO I HEAR A WALTZ • THE SUMMER WIND

# THE PAUL-CHAMP THREE

FLP3016




SIDE ONE

P.C.T.
Love Me
Watermelon Man
Shadow of Your Smile
More
Summer Wind
My Ship

SIDE TWO

Do I Hear A Waltz
Flamingo
My Kind of Town
Big Jim
Yellow Bird - Jamaica Farewell
Angel Eyes

Every once in a while, the extraordinary will occur; and so it did when the PAUL-CHAMP THREE came to be.

From its inception, this Trio, moving about the "general business" world of New England, concentrated most of its performance in the Greater Boston area.

Paul Broadnax, Pianist, Champ Jones - Bassist, and Tony Sarni - Drummer, possess a unity of purpose that produces sound and song with an indescribably beautiful spirit.

This "spirit" has resulted in a contagion as strong as that once known to the "Pied Piper of Hamlin". People follow this group in honest adoration of their inspired music.

No individual can be singled out as "the leader of the band"! Each is a fine soloist in his own right, and the respect that one holds for the other serves as the impetus for complete communication within the group.

The unpredictable will happen on the heels of the rehearsed, and self-expression is inseparable from the feeling of the THREE.

Vast is the variety of tunes on this album, each transmitting a flavor of its own.

"P - C - T", an original instrumental, is powerful and driving; it is in fact, an actual outgrowth of an impromptu mood expressed by the trio. Aptly, the letters stand for Paul, Champ and Tony.

The deep, warm and resonant voice of Champ Jones is heard in "Love Me As Though There Were No Tomorrow", "Flamingo" and "More". A clever clavietta solo, played by Paul Broadnax, also enchances the arrangement of "More". "Watermelon Man" and the medley "Yellow Bird" — "Jamaica Farewell" feature Paul and Champ vocally, and the THREE in a performance of material that is novel and unique. "Big Jim" is another exhibition of the instrumental poise and power that are inherent to the trio.

"The Shadow Of Your Smile", "Summer Wind", "My Ship", "Do I Hear A Waltz?", "My Kind of Town", and finally "Angel Eyes" are all sung by Paul Broadnax. Each has a style of its own, and the versatility of Paul's voice is neatly matched by the amazing ability of the THREE to breathe as one.

This recording is a kind of calling card, introducing the PAUL-CHAMP THREE, in a group of selections that combine taste and talent beyond description.

### Facts about the Recording

This album was recorded at the new FLEETWOOD RECORDING STUDIO. This recording was made on a Scully 4 track tape recorder. Seven microphones were used (Neumann U48A Condenser type, AKG C60's, D24's). Transfer of the original tape masters to disc was made with an automatic Scully Lathe of the latest design equipped with feedback cutting system.

### Produced by

Deena Cohen and Arthur Libman

### RECORD CARE

This is a Fleetwood TRU recording.
Abbreviated from the word True, our trade-mark of the word TRU, means just that. To give you the listener the true sound, uncut and with the fullest dynamic range that is possible to reproduce with today's advanced audio equipment.

### MONOPHONIC

The (FLP) Monophonic version of this recording, should be played back on 33⅓ RPM phonograph equipment only, using a microgroove needle with a radius of 1 mil.

Manufactured By Fleetwood Records - Revere, Massachusetts


TALKIN'
ALL THAT
JAZZ
SIDE ONE
TALKIN' ALL THAT JAZZ*
(EXTENDED VOCAL)
TALKIN' ALL THAT JAZZ*
(BOB-TY-ROCC-DE-DAD DUB)
SIDE TWO
TALKIN' ALL THAT JAZZ
(RADIO VERSION)
TALKIN' ALL THAT JAZZ*
(DOMINOES VOCAL)
TALKIN' ALL THAT JAZZ**
(DOMINOES INSTRUMENTAL)
PRODUCED BY DELITE
**PRODUCED BY DADDY-O
Tommy Boy
16998-0918-0
ST
ET



**NICKNAME** DL ('Cause he plays Down Low)

**BIRTH NAME** Jarrel Maximus Thurmond

**AGE** 21

**HEIGHT** 6' 9 1/2"

**WEIGHT** 262 lbs

**HOME** Da Bomb City

**POSITION** Center

**TRADEMARK** The Monster Mash: DL catches the rock down low. Fakes a drop step toward the baseline; then spins right. (This maneuver knocks his man down, and leaves him looking up pitifully from underneath the hoop.) DL dunks it, the ball smashes off his defender's face and leaves him incapacitated.

**MENTOR(S)** Uncle Nate and Zo

**NOIZE PLAYING IN HIS HOOPTIE** (besides his own jointz) "No Game No Peace"

**TEAM** Da Rock Headz

**KICKS** Air Foamposite Max

**NICKNAME** Area Code ('Cause he shoots from long distance)

**BIRTH NAME** Meshack Farrand B. Free

**AGE** 19

**HEIGHT** 6' 7.5"

**WEIGHT** 184 lbs.

**HOME** Da Bomb City

**POSITION** Forward

**TRADEMARK** The Bankhead Fade: Area Code likes to catch the pill beyond the three-point line on the sideline. Taunt his man into trying to block his shot. Once he gets the defender to commit, Area Code will launch a fall away jumper off the glass, fall into the arms of the crowd and body swim.

**MENTOR** Silk

**HERO** Reggie Miller

**NOIZE PLAYING IN HIS HOOPTIE** (besides his own jointz) "Don't Jump"

**TEAM** Da Rock Headz

**KICKS** Team Max Zoom






PEE-20184-8

# LA RASPA

# LOS LOCOS




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# CALLERS

# PHONE
# 148 BPM

Lado A: **LA RASPA** • 3:54 (D.P.)
Producido por: Pipo Landro • Mezcla
y Arreglos: Borillo y Franchetto
para: New Music SRL.

Lado B: **PHONE 148 BPM** • 3:23 (Fontana) Lanpi, S.A.
Arreglos, Producción y Mezcla: Fontana, para New Music
Gracias a Paolo Giusti Dee Jay

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**Side One**

THE WORLD IS TURNING 2:58
A PIECE OF TIME 4:00
NO RIGHTS ON SATURDAY NIGHTS 3:58
STONE CANYON 3:25
BEFORE I SAY I'M SORRY :45

**Side Two**

LEGACY 3:58
STAND ON IT 3:55
I GOT A NAME 3:10
WHAT'S IT GOT TO DO WITH MUSIC 4:03
MAKE NO MISTAKE 1:20

**ALL SONGS COMPOSED BY CHARLES FOX, MUSIC — NORMAN GIMBEL, LYRICS**
**ARRANGED AND CONDUCTED BY CHARLES FOX**
**PRODUCED BY CHARLES FOX AND NORMAN GIMBEL**

William alan shirley

*Drums and percussion — JOHN RAINES — Piano — BILL CUOMO on A Piece Of Time, The World Is Turning and What's It Got To Do With Music — CHARLES FOX on all others — Bass — DOMINIC GENOVA on A Piece Of Time, The World Is Turning and What's It Got To Do With Music — MAX BENNET on Make No Mistake, and No Rights On Saturday Nights — REINIE PRESS on Stand On It, Legacy, Before I Say I'm Sorry, and Stone Canyon — JAMES HUGHART on I Got A Name — Electric Guitar — FRED TACKETT on A Piece Of Time, The World Is Turning and What's It Got To Do With Music — MIKE ANTHONY on Make No Mistake and No Rights On Saturday Nights — DEAN PARKS on I Got A Name, Stand On It and Legacy — Steel Guitar — SNEAKY PETE on The World Is Turning and A Piece Of Time — Flute and alto Saxophone — BUD SHANK on Make No Mistake and Before I Say I'm Sorry — Acoustic Guitar — BEN BENAY on Make No Mistake and No Rights On Saturday Nights — DENNIS BUDIMIR on I Got A Name, Stand On It, Legacy, Before I Say I'm Sorry, and Stone Canyon — LARRY CARLTON on Before I Say I'm Sorry and Stone Canyon — Background vocals — LORI LIEBERMAN and MERRY CLAYTON on A Piece Of Time — PAT HENDERSON on A Piece Of Time, What's It Got To Do With Music, and The World Is Turning — SHIRLEE MATTHEWS on What's It Got To Do With Music, The World Is Turning, No Rights On Saturday Nights, Before I Say I'm Sorry and Stand On It — MYRNA MATHEWS on What's It Got To Do With Music, The World Is Turning, Before I Say I'm Sorry, No Rights On Saturday Nights and Stand On It — CAROLYN WILLIS on Before I Say I'm Sorry and No Rights On Saturday Nights — MARTI McCALL on Stand On It — HERB PEDERSON on I Got A Name and Legacy — Whistling by LORI LIEBERMAN on Before I Say I'm Sorry — Strings — PAUL SHURE, Concertmeister — All songs published by Fox-Gimbel Productions/BMI, except I Got A Name published by Fox Fanfare Music, Inc./BMI — Mastering engineer — WALLY TRAUGOTT — Art Director — ROY KOHARA — Illustration — WILLIAM ALAN SHIRLEY — A FOX-GIMBEL PRODUCTION*

*With Special Thanks to Sound Engineer JOHN WILSON*

5/11/74

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Sleeve Photo—NORMAN SEEFF

ST-11297

Side One

*The World Is Turning*
*The world is turning*
*The world is burning*
*Lord knows time is racing*
*None left to squander*
*Or for misplacing*
*What do you feel for the loser going down*
*What do you feel for the faces that are brown*
*You are what you feel*
*You are what you feel*
*You are what you feel*
*Do you feel what you are?*

*What do you dream for the children that you see*
*What do you dream for your sisters and for me*
*You are what you dream*
*You are what you dream*
*You are what you dream*
*Do you dream what you are?*

*Every road you cross is a crossroad*
*Every mile you walk is your milestone*
*No time to blow time anymore*
*The world is turning*
*The world is burning*
*Lord knows life is racing*
*None left to squander or for misplacing*

*A Place of Time*
*All you get is a road to run*
*A train ting and a sterling gun*
*All I ask is an even chance to make it*
*All you get is a piece of time*
*You get yours and I get mine*
*All I ask is that life will let me take it*
*Oh I could be rooted like a tree*
*If you say to me "stay"*
*If you say to me "stay"*
*If you say to me "stay"*
*Or I could take like the morning shade*
*Of the sunniest day*
*If you say "go away"*
*Standing where the roads cross*
*And baby, baby it's a loss*

*Each one is born to a tiny space*
*To walk his circles or to stand in place*
*All I ask is a tread to live me from it*
*Got this fear and this lonely echo*
*Listen Lord and for good God's sake*
*Send me down a sign to overcome it*

*Oh I could be rooted like a tree*
*If you say to me "stay"*
*If you say to me "stay"*
*Or I could take like the morning shade*
*Of the sunniest day*
*If you say "go away"*
*Standing where the roads cross*
*And baby, baby it's a loss*

*No Riches On Saturday Nights*
*There you are*
*In your battered little purple car*
*Drivin' west on Main on Saturday night*
*All powdered and rouged*
*In your Betty Boop*
*Armed with expectations*
*And a wig that's bright*
*Rockin' to the music*
*Reminiscing to the song*
*Never felt as good in so long*
*But your car's wrong*
*Your clothes are wrong*
*And so is the song on your radio*
*You got no rights on Saturday nights*
*You got no rights on Saturday nights*
*All rock*
*On the station with your favorite jock*
*Life is fine until the supersound drifts*
*So you shift*
*Then you reach out*
*Try to set it right*
*You swerve and tap a Caddy*
*It's the end of your night*
*Two-oh L.A.'n travel*
*Drop down from the dusty skies*
*With the look of love in their eyes*
*Your car's wrong*
*Your clothes are wrong*
*And so is the song on your radio*
*You got no rights on Saturday nights*
*You got no rights on Saturday nights*

*There you are*
*Stretched across your little purple car*
*On a blue and starry Saturday night*
*White with fright*
*Too numb to cry*
*As they feel your thighs*
*Searchin' for what got you*
*To your natural high*
*You wanna call your mama*
*You wanna say a holy prayer*
*But neither God nor mama's anywhere*
*Your car's wrong*
*Your clothes are wrong*
*And so is the song on your radio*
*You got no rights on Saturday nights*

*Stone Canyon*
*I'm here in stone canyon*
*In God's great city of lust*
*With my checkbook and my credit cards*
*My spear, my shield and my gun*
*Come to New York City*
*To do my Christmas shopping early*
*Come to town to do my shopping early*

*And an ancient lady in her stocking hat*
*Screaming dirty words through her teeth*
*At a statue of Simon Bolivar*
*Who's been dead for a hundred years*
*And I wait on and on*
*And I walk on green*
*Till I reach the place where you stay*
*And we love again*
*And I ask again*
*Why you won't come back to L.A.*
*Why you won't come back to L.A.*

*I'm here in stone canyon*
*In God's great city of lust*
*With my checkbook and my credit cards*
*My spear, my shield and my gun*
*Come to New York City*
*To do my Christmas shopping early*
*Come to town to do my shopping early **

*Before I Sey I'm Sorry*
*Dynamite whiskey and earthquake gin*
*A good man's tender lovin'*
*They're the habits I'm in*
*And before I wear my wedding gown*
*You better know your baby's been around*

*A dollar and a dime a day*
*It ain't a very fancy pay oh boy,oh boy*
*For a good little girl to go bad*
*But before I say I'm sorry*
*I'm gonna say I'm glad*

*The preacher he would call it sin*
*But he don't like the taste of gin oh my,oh my*
*And he ain't had the fun I had*
*So before I say I'm sorry*
*I'm gonna say I'm glad*

*In between the teenage queen*
*And the lady a lawyer would marry*
*In a helpless girl*
*Who has to stay alive*
*Giving to get*
*What she needs to survive*

*So honest mamma used to say*
*So I won't feed your heart astray oh no, oh no*
*I'll tame you every man I've had*
*And before I say I'm sorry*
*I'm gonna say I'm glad*
*And before I say I'm sorry*
*I'm gonna say I'm glad**

Side Two

*Legacy*
*I got my suspicions*
*From words I heard through walls*
*And my inhibitions*
*From whispered telephone calls*
*I learned my foreign language*
*When it was useful to conceal things*
*And how do I feel about you?*

*I drew my conclusions*
*On good eressible band*
*Divide my confusions*
*Into "compromise" and "beyond"*
*I hide out at the movies*
*Where unreality is superster get down*
*And think how I feel about you*

*I'm a child of my childhood*
*A sparrow on a treetop*
*Wailing for the wind to change*
*Wailing for the clouds to arrange*
*A soft passage down from my legacy*

*I need what you bring me*
*But what would I bring you*
*The love song you'd sing me*
*Could be conceivably true*
*But how long would I listen*
*And just how deeply would I feel*
*And how do you feel about me?*

*I'm a child of my childhood*
*A sparrow on a treetop*
*Wailing for the wind to change*
*Wailing for the clouds to arrange*
*A soft passage down from my legacy*

*Stand On It*
*The hand is hung upon a hinge*
*To make it easy to nod "yes"*
*The heart is made to leer and cringe*
*To make it easy to confess*
*But if you know you got a principle*
*And in your heart you know it's right*
*You gotta . . .*
*Stand on it, stand on it*
*Stand on it*
*Put your feet down hard upon it*
*Stand on 'cause you know it's right*

*The hand is made with ton strong toes*
*To grip the ground so you can run*
*But if you do your fast chance goes*
*The Good Lord gives us only one*
*So if you know you got a principle*
*And in your heart you know it's right*
*You gotta . . .*
*Stand on it, stand on it,*
*Stand on it*
*Put your feet down hard upon it*
*Stand on it 'cause you know it's right*

*I Got A Name*
*Like the pine trees lining the winding road*
*I got a name*
*I got a name*
*Like the lonesinging bird and the croaking toad*
*I got a name*
*I got a name*
*And I carry it with me like my daddy did*
*But I'm living the dream*
*That he kept hid*
*Movin' me down the highway*
*Rollin' me down the highway*
*Movin' ahead so life won't pass me by*

*Like the northwind whistlin' down the sky*
*I got a song*
*I got a song*
*Like the whippoorwill and the baby's cry*
*I got a song*
*I got a song*
*And I carry it with me and I sing it loud*
*It it gets me nowhere*
*I'll go there proud*
*Movin' me down the highway*
*Rollin' me down the highway*
*Movin' ahead so life won't pass me by*
*(And I'm gonna go there free)*

*Like the tool I am and I'll always be*
*I got a dream*
*I got a dream*
*They can change their minds but they can't change me*
*I got a dream*
*I got a dream*
*Oh I know I can share it if you'd want me to*
*If you're goin' my way I'll go with you*
*Movin' me down the highway*
*Rollin' me down the highway*
*Movin' ahead so life won't pass me by*

*Movin' me down the highway*
*Rollin' me down the highway*
*Movin' ahead so life won't pass me by***

*What's It Got To Do With Music*
*Knew you when you stood alone*
*One six string was all that you owned*
*What you made your neck and roll*
*Out of your love and your soul*
*Then you wrote your golden song*
*Don't know if it did you wrong*
*Brought you dollars, crowds and fame*
*Everyone screamin' your name*
*But hey, what's it got to do with music*
*What's it got to do with inside you*
*Hey, what's it got to do with music*
*What's it got to do with inside*
*Super moon, super sun, superster get down*
*Super moon, super sun get back on the ground*

*Once you sang a song that said*
*"Save the world, it's headin' for dead*
*Save the sky as it's changin'"*
*That's what you wanted to show*
*but something pushed the pressure gun*
*Changed the music, blocked the sun*
*No man's song can stay the same*
*Bowing and serving his fame*

*And hey, what's it got to do with music*
*What's it got to do with inside you*
*Hey, what's it got to do with music*
*What's it got to do with inside*
*Super moon, super sun, superster get down*
*Super moon, super sun get back on the ground*

*Super holy hustler now*
*Cryin' tears with every bow*
*Built your altar right on stage*
*Priest to the new holy rage*
*Turn to me and I'll wave you on*
*Still you'll be where the fanfare's gone*
*You've been up too high too long*
*The soul's gone out of your song*
*Super moon, super sun, superster get down*
*Super moon, super sun get back on the ground**

*Make No Mistake*
*Make no mistake*
*The child shall survive*
*But not if you wear nation her chances to*
*Not to the tune the death dealer dances to*
*But for life, dear life, dear life*
*Yours and mine*
*Morning will come*
*And bring her the day*
*To live the dream the cynical deme as dumb*
*While they hoard the bread and offer the world e crumb*
*Of sweet life, sweet life, sweet life*
*Youro and mine*
*Rattle shake*
*Holy hell maker*
*Last breath taker*
*In spite of your stun*
*The zap of your gun*
*The world you make*
*Make no mistake*
*The child shall survive*
*Morning will come*
*And bring hat the day*
*To run and wind unfreeze the fear in you*
*Deal to the jaded song that she'll hear in you*
*And in the mildest mistress*
*Remain the renoon for your love*
*Rattle shake*
*Holy hell maker*
*Last breath taker*
*In spite of your stun*
*The zap of your gun*
*The world you make*
*Make no mistake **

*All Songs Composed By Charles Fox,*
*Words By Norman Gimbel*
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ST-11287



carolsdatter productions

908 w. california no. 3
urbana, illinois 61801

side one

**Not Yet** (2:15)
**For All Women in Struggle** (4:04)
**The 50's Sound** (3:26)
**Talkin Gender Neutral Blues** (1:48)
**Marynell** (3:19)
**Cuyahoga River** (3:43)

side two

**Women Walk More Determined** (3:47)
**Mammary Glands** (2:55)
**Farmer** (3:40)
**I Wasn't Surprised** (4:26)
**Oh Mama!** (1:56)
**L'Isle Joyeuse** (6:25)

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Lisa Rhodes



SHIVERS

## SIDE ONE

HEAT IT UP
TAKE A TURN WITH ME
I'LL BE YOUR FOOL
DO ANYTHING YOU WANNA DO
DON'T YOU LET GO

## SIDE TWO

SHIVERS
WHEN YOU WERE MINE
I'M JUST WILD
BORN RICH
WHAT A WAY TO GO

PRODUCED BY: LISA RHODES & ANDY SALMON

RECORDED AND MIXED AT JANUARY SOUND · DALLAS, TEXAS BY: LARRY WALLACE

MASTERED AT AMIGO STUDIOS · NORTH HOLLYWOOD, CALIFORNIA BY: TERRY DUNOVAN

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THANKS TO: DENNIS, JAN, WILLIE, ART & AARON NEVILLE, JULIE & RUSTY KERSHAW, BARRY WILSON, AND SPECIAL THANKS TO MOMMA & DADDY, CAT & FRED, DONNA R AND STEVE SHIELDS.

Spindletop Records
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PHOTO/DESIGN: DOCKERY · MAXON · ROSS

MAKE-UP: LESLIE LIGHTFOOT

# ann reed

# room & board



# ann reed
# room & board

WCUW
4/7/85

## side one

**jaynie (parrish) (2:48)**
6 string guitar, vocal: ann reed
guitar, guitar: terry gardner

**call it friends (reed) (2:28)**
12 string guitar, vocal: ann reed
harp: lynne aspnes
harp arrangement: terry gardner

**love in the first place (reed) (2:25)**
12 string guitar, vocal: ann reed
6 string guitar: terry gardner
electric bass: lisbeth lapari
alto sax: leann lindgren
tenor sax: stan scott
trumpet: steve strand
harmony vocal: ruth mackenzie
horn arrangement: terry gardner

**swan's song (hanzak/reed) (3:43)**
6 string guitar: ann reed
flute: hamsa hanzak

**family of strangers (reed) (3:39)**
6 string guitar, vocal: ann reed
12 string guitar: steve tibbetts

all songs © 1984 bandit tortoise music except "jaynie" © 1971 kittyhawk music & "willow weep for me" © 1932 bourne co.

producers: daron applequist, ann reed
engineering: scott rivard, daron applequist
photos: jill peterson

this album dedicated to the spirits of my grandmothers
elsie glenfield scallen
sibyl helgeson reed

ann reed
788 fuller ave.
st. paul, mn. 55104

icebergg records
207 e. buffalo st.
suite 501
milwaukee, wi. 53202



## side two

**room & board (foster/reed) (2:32)**
12 string guitar, vocal: ann reed
12 string guitar, vocal: judy foster

**the woman you'd love (reed) (3:08)**
6 string guitar, vocal: ann reed
piano: butch thompson
acoustic bass: angus foster

**willow weep for me (ronell) (3:51)**
vocal: ann reed
6 string guitar: terry gardner

**carry me (reed) (5:06)**
12 string guitar, vocal: ann reed
violins: carolyn boulay, lorie black
viola: annette christensen
cello: karen torkelson
bass: greg hippen
chorus: judy foster, jan marra, ann reed,
string arrangement: terry gardner
vocal arrangement: judy foster

this record evolved over a two year period, with the basic tracks being recorded in june of 1982 at the maud moon weyerhauser studio m in st. paul. the final mix was completed in august of 1984 at the 74th street studio in minneapolis.

many thanks to scott rivard for his patience on this project. the rewards of the music business are, at best, spread sparsely over a lifetime.

knowing ann reed is my reward. she is expert in musicianship and deals well with the anxieties of the recording process. over the past seven years her music has become a sustaining part of my life. listen closely as the colors of mood change from song to song.

daron applequist

# ann reed
# room & board

all songs © 1984 bandit tortoise music
except where noted.

## side one

### jaynie (parrish)

i want to be lazy
i want to be bad
but i gotta be crazy
to leave what i had

when i see jaynie
& jaynie sees me
i want to fall down
to my muddy bootstraps
she's the best i've ever seen

i want to go northward
& build me a home
& i want to go westward
& leave all that i own

i want to be funky
i want to be free
but i want her to love me
nobody but me

© 1971 kittyhawk music

### call it friends (reed)

come the mornin' stumbles in
first time lovers fumblin'
every now & every then
a promise slides, it's not the end
call it friends. . .

some you win & some you lose
a few rained out we all get bruised
all come out with unhealed blisters
from bein' missed or bein' the misser
call it friends. .

add it up it comes out even
what you give & what you're receivin'
heads or tails in ev'ry hand
up in the air see where it lands. . .

don't have time & don't have space
lost in another don't lose your place
call it love with all its fuses
when lights grow dim grab your excuses
call it friends. . .

### love in the first place (reed)

everybody's waiting
for something to happen
everyone's debating
on who's gonna move
who'll take the first step
forsake it & get wet
everybody's guessing
& betting on you

something with a twist
lift me right out of ho hum
something shifting
blissfully just within sight
someone who will tease me
& touch me
never tell me they trust me
later we can just walk away from the fight

just afraid of love in the first place
just afraid it might feel alright
just afraid of having that sure taste
it might light, it might add
it might heat up your life

let me get this clear
i am here for an evening
let me set this right
i'm not frightened of you
all this hesitation surrounding
expectations abounding
if we treat it light
we just might see it through

### swan's song (hanzak/reed)

(instumental)

### family of strangers (reed)

we are in a family of strangers
afraid of our own names
afraid to fall
locked in roles too hard to change
jailer, juggler, puppet savior, clown

hidden wounds
that never heal
blood born bonds
that seldom seal
empty love is all you feel

here, no words just silent pain
you love them all the reason's never clear
try & they're all so far away
scream so loud inside
& hope they hear

all the tales
of days they miss
your story's now
& no one's listenin'
always greetings with a kiss

we are a family of strangers
feed our bodies, starve the soul & heart
room for joy but not for anger
& everyone knows exactly who you are

## side two

### room & board (foster/reed)

aware, you stare
you know no one is there
to hear you, your song
it's plain your name
is not of jukebox fame
they'll never catch on

something to eat
someplace to sleep
room & board
night after night
for the drunk on the right
help me

please i'll freeze
if i can't find some peace
i need to go home
free ice that's nice
but not worth half the price
of saving your soul

### the woman you'd love (reed)

she's tall & evasive
she's short & direct
she's always persuasive
her forte's how she projects
her kind of difficult ease with people
she's just the woman you'd love

she flows on the dance floor
she trips over your feet
she blows any chance for
a blissful night that's discreet
she's inhibitedly open
she's just the woman you'd love

everything you say
everything you do
has got you feelin' just like
this has never happened to you
she's got you crazy
wound up like a top
you can't take too much more of this
but please don't let her stop

her thoughts just astound you
she's hard to define
& when she's around you
you lose all sense of time
she gives you a definite maybe
she's just the woman you'd love

she's faulted in scandal
she's perfectly fine
she's all you can handle
she's out of her mind
she's got that difficult ease with people
she's just the woman you'd love

### willow weep for me (ronell)

willow weep for me
willow weep for me
bend your branches green
along the stream
that runs to sea
listen to my plea
listen willow & weep for me

gone my lover's dream
lovely summer dream
gone & left me here
to weep my tears
into the stream
sad as i can be
hear me willow & weep for me

whisper to the wind
& say that love has sinned
to leave my heart a-breakin'
& a-makin' a moan
murmur to the night
to hide her starry light
so no one will find me sighin'
& a-cryin' all alone

weeping willow tree
weep in sympathy
bend your branches down
along the ground & cover me
when the shadows fall
bend oh willow & weep for me

© 1932 bourne co.

### carry me (reed)

my wings are soaked by the water
i am taken in waves
struggling not to go under
knowing too well i may
if i stretch out my arms to you
would you reach out
or just plain refuse
will the winds shifting stop
will love lift me up. . .

the night is darker & deeper
moonlight obscured by the clouds
& in my dreams i am falling
hard to tell up from down
if i stretch out my cries to you
wouldn't it sound like
some wild fury runnin' loose
would the pain reach your ears
i need my vision to clear. . .

& i will let love carry me. . .
& i will let the night breeze carry me

firmly grounded in autumn
all my truths change & fall
desperately grabbing for something
finding nothing at all
if i stretch out my arms to you
will you hold me 'til i know what to do
stop my spinnin' in sand
find me someplace to land . .

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phillip
sandifer
never
steal
the
show

## Side 1

Detour
Always Have the Time
You Are the Cause
Lessons
Given Back to You

## Side 2

Open Up
Another Day
Simply I Love You
Never Steal the Show
Purity

### PURITY

Purity, the word
I will not ignore it.
We've let down in the past
And so have suffered for it.

Oh, so right
And beautiful as you and I
I know it can be.
We can have this purity.

When we were young,
It was so simple then.
Godliness it seemed grew on a tree.
Living our lives, playing our games
Life it seemed would be a breeze.

And as we grew we realized
Somewhere was a plan in store for us.
Maybe too late, maybe too soon
I learned a lesson, a powerful lesson.

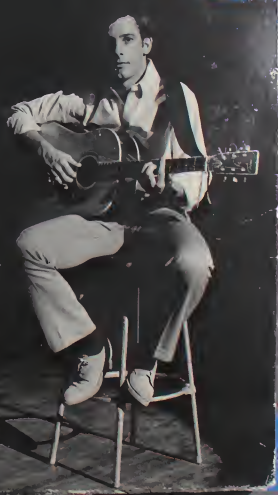
Purity, the closest thing to God's heart.
Purity.
Always remember, we have forgiveness.
He'll not let us fall apart.

Of all the lessons since those simple days
The one I cherish most of all.
And one simple word we'll use
To guide our way.
As our intent is not to fall.

Purity, the word
I will not ignore it.
We've let down in the past
And so have suffered for it.

Oh, so right
And beautiful as you and I
I know it can be.
We can have this purity.

Phillip Sandifer



ARRANGED AND ORCHESTRATED BY GARY POWELL
All selections written and composed by Phillip Sandifer
All Selections © Somewhat Urgent Music 1981

Personal management: Ronald Lee Deutschendorf

Cover Design: Steve Freeman/Graphic Solutions
Cover Photographs: Sandy Wilson Photography

Produced by Gary Powell and Larry Seyer for
GP Studio Productions, Austin, TX

Also available on high quality cassette

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# phillip sandifer

# never steal the show

This recording is a re-mix, re-release of an album previously released on PSP records
Arranged and orchestrated by Gary Powell
All selections written and composed by Phillip Sandifer
All selections © Somewhat Urgent Music 1981
Personal management: Ronald Lee Deutschendorf
Cover Design: Steve Freeman/Graphic Solutions
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Printed in USA



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Vancouver, B.C. V6B 4B5

**DETOUR**
Phillip Sandifer

On down the highway
Near Vicksburg and Monroe
There's a shallow place called Ruston
Exits forty three and four

A girl in that town named April
And she blew my heart away
With not the way she looked or acted
But with what she had to say

Oh as I think back on where my life was then
I realize that I was lost and lonely deep within

April had a mission
And she saw the need in me
And my detour became a lesson
As I realized that she

Had a message of a miracle
And told me of the king that died
And she explained to me the reason
Then she held me as I cried

Oh for the first time my life made sense to me
And I realized that who I was was not who I should be
In north Louisiana

There was something in her eyes that day
A love that touched me deep inside
I knew the god that sent her love that day
Would change my life

So I guess I'm just a traveler
Yes a rambler indeed
But my life now it has a purpose
For I have found the need in me

So I guess I'll just keep traveling
Just rambling along
And when I reach that sign saying Ruston
I'll put that peddle to the floor and travel on

**ALWAYS HAVE THE TIME**
Phillip Sandifer

There are far greater needs than mine
But it seems you always find the time
Answering in your way my prayers
Always showing me you care

In a world where your love is interpreted
Live how you want when you find the time
It's no wonder all the pain goes unnoticed
By those who have told us that they will find a way
And your way has been ignored

Father help us to live
In a way you have told us
And allow us to find
That you always have the time

For these needs that I speak
Grant us strength for we are weak
With these strengths help us find
That you always have the time

In a world where your love is interpreted
Live how you want when you find the time
It's no wonder all the pain goes unnoticed
By those who have told us that they will find a way
And your way has been ignored

Father help us to live
In a way you have told us
And allow us to find
That you always have the time

**YOU ARE THE CAUSE**
Phillip Sandifer

Every song I sing
And everywhere I go
To you must be the glory
To you must by the show

And every word I speak
And every dance I may dance
To you I bow and I thank you now
For giving me the chance

And you are the cause of my everything
You fill my heart make me want to sing
And the love you bring is new every day
And that's why I say to you
Show me all that you have for me
You let me live so abundantly
And you make me see
That's why I depend on you

Teach me every day
The mysteries I hold
Prepare me for the days ahead
As I watch your plan unfold

And open up my heart
To learn to share your truth
Use my life for your glory
To bring others home to you

And you are the cause of my everything
You fill my heart make me want to sing
And the love you bring is new every day
And that's why I say to you
Show me all that you have for me
You let me live so abundantly
And you make me see
That's why I depend on you

**LESSONS**
Phillip Sandifer

Our love was never ending
And my only hope was spending
My life with her—with her

My world revolved around her
Longing for the chance to tell her
But now she is gone—she is gone

CHORUS

No your lessons don't get any easier
I turned my back on you for her
Now you've shown me again
On whom I should depend

It's not that our love was wrong
But simply the things I was holding onto
So you took her from me
And you made me see

That I need you, beside me, to guide me
Well I need you

There was an empty space
In my heart that needed filling
And you came in
And made me willing to trust you

For your love is never ending
And now my only hope is spending
My life with you
Lord with you . .

CHORUS

**GIVEN BACK TO YOU**
Phillip Sandifer

Through many nights you stayed with me
And saved me from the dark
You walked with me through lessons
And shared with me your heart

You tried to understand me
While teaching me to care
And when it seemed you were far from me
I somehow found you there

Understand I always will love you
Understand I care
Know that you will never be wanting
For all my life I'll share

Now as you go your way today
Know what I say is true
All the love you've given me
Will be given back to you

**OPEN UP**
Phillip Sandifer

She was alone
She was unattached and confusion was her guide
For the world she'd known had simply grown
And her dreams had not survived

So she cursed
And she questioned the existence of her life
For she knew that somewhere
Was a way to make it right

Oh it's not that she doesn't know
She just wants to run the show

Whoa, whoa, whoa if she
Would only open up her heart and see
The emptiness and the loneliness
And how needless it all can be
For we are guaranteed the victory
And as the world around us attempts to surround us
The love will set us free

Need has been described
As a wish for something lacking
But lacking as we are we wander near and far
But our energies are spent

And as she searched
It became more clear
We may be here for something more than just the ordinary
Give your life he will make things right

Whoa, whoa, whoa if she
Would only open up her heart and see
The emptiness and the loneliness
And how needless it all can be
For we are guaranteed the victory
And as the world around us attempts to surround us
The love will set us free

**ANOTHER DAY**
Phillip Sandifer

All he did was listen
And my tears began to fade
As I told him of the troubles
That I'd had throughout the day

I told him of the disappointments
And the pain that I had felt
And though I'd come a crying
I was smiling as I knelt

CHORUS

Give him your troubles
Give him your pain
Give him all the lonely people
Call them by name

He'll make you feel happy
He'll make you feel whole
And the anger that once burned
Becomes a lesson that is learned
And tomorrow's gonna be another day

Well I stood up a winner
For I'd knelt before the king
And I'd felt the great assurance
That only he can bring

And though the days they may get longer
And the trial become less scarce
My life it just get stronger
For he listens to my prayers

CHORUS

**SIMPLY I LOVE YOU**
Phillip Sandifer

Hours I've been thinking about us
And the love that draws us near
You're my holy partner
You make my life more clear

Days I've been contemplating
Asking you home for good
And if it weren't for the time
Our ineredible bind—I would

CHORUS

Simply I love you
I'm impassioned by your heart
You're the exception
We'll never he apart

And honey I need you
With a need I've never known
And when it's time
I'm gonna take you home

We started out the most innocent pals
Walking late at night
But soon thereafter our happiness
Became my life

Building cozy fires
Grabbing for your toes
Taking wonderful trips kiss ineredible lips
I know—woa woa

CHORUS

**NEVER STEAL THE SHOW**
Phillip Sandifer

Well I've been told from the beginning
How you make your presence known
And just throughout my life I've seen
What hate does when it grows
Infesting minds of pure men
But your days are numbered
You'd better heed my call

For though you've had your moments
Of havoc and unrest
Where you've furthered man's desires
And you've caused him to test
A love that has more meaning
Than anything you are
Satan it's all over
For you have gone too far

You won't steal the show, whoa
You're not gonna steal the show
You've had your moments but I've a promise
You're not gonna steal the show

I am here to remind you
I am here to show you
I am here to remind you
That you will never steal the show

With every trick you have attempted
Just to bring us down to you
But let me tell you serpent of the earth
You never will get through
For there is one who has more power
Over minds of men than you
And you can keep on trying
But he will bury you

You'll never steal the show, whoa
You're not gonna steal the show
You've had your moments but I've a promise
You're not gonna steal the show

I am here to remind you
I am here to show you
I am here to remind you
That you will never steal the show

Steal the show, steal the show you will never steal the show . . .

**PURITY**
Phillip Sandifer

Purity the word
I will not ignore it
We've let down in the past
And so have suffered for it

Oh so right
And beautiful as you and I
I know it can be
We can have this purity

When we were young
It was so simple then
Godliness it seemed grew on a tree
Living our lives playing our games
Life it seemed would be a breeze

And as we grew we realized
Somewhere was a plan in store for us
Maybe too late maybe too soon
I learned a lesson a powerful lesson

Purity the closest thing to god's heart
Purity
Always remember we have forgiveness
He'll not let us fall apart

Of all the lessons since those simple days
The one I cherish most of all
And one simple word we'll use
To guide our way
As our intent is not to fall

Purity the word
I will not ignore it
We've let down in the past
And so have suffered for it

Oh so right
And beautiful as you and I
I know it can be
We can have this purity

**THE PLAYERS**

**Keyboards:** Neil Pederson, Bill Ginn, Tony Taliaferro
**Bass:** Spencer Starnes
**Guitars:** Larry Seyer, Mark Lang, Phillip Sandifer
**Drums:** John Treanor
**Percussion:** James Fenner
**Harp:** Mary Golden
**Woodwinds:** John Mills
**Background Vocals:** Phillip Sandifer, Mike Sandifer, Chris Crawford, Gary Powell, Larry Seyer, Tom Cantrell
**Violin:** Cheryl Dixon, Dorothy Goodenough, Mary Kay Hendrix, Stephen Redfield
**Viola:** Shirley Blair, Ed Lawrence, Doug Tabony
**Cello:** Mary Ann Dresser, Meredith McAlmon
**Strings:** conducted by Gary Powell
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**Engineer:** Larry Seyer
Mastered by Stan Ricker at Mobile Fidelity Sound Labs Chatsworth, CA.

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# ANN REED
## TALK TO ME



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# ANN REED
# TALK TO ME

**SIDE ONE**

TALK TO ME
ONCE BITTEN
JUST OUT OF REACH
NOTHING TO SAY
AUTUMN RAIN

**SIDE TWO**

COMPLICATIONS TO A SIMPLE LIFE
GHOSTS
I WANT TO BELIEVE
TRUE ROMANCE
I WOULD LOVE TO DANCE

ALL SONGS WRITTEN BY ANN REED.

LYRICS ENCLOSED.



**PRODUCER:** TERRY (T. K.) GARDNER
**EXECUTIVE PRODUCERS:** BOB FELDMAN, ANN REED
**PERSONNEL:** ANN REED: Vocals, 6 & 12 string guitars, T. K. GARDNER: Electric & acoustic guitars, percussion; KATHY CRAIG: Keyboards; PEGGY JEANS: Boss; SHEILA EARLEY: Drums; KATHRYN MOSES: Soprano/alto/tenor saxophones; LOUISE BARANGER: Trumpet & flugelhorn

**ARRANGER:** TERRY GARDNER
**VOCAL ARRANGEMENTS:** ANN REED
**ENGINEER:** DAVE JAHNSEN
RECORDED AND MIXED AT ASYLOMAR STUDIO, HUNTINGTON BEACH, CA
**COVER PHOTOGRAPHY:** ILGA CIMBULIS
**LAYOUT AND DESIGN:** GEORGE OSTROUSHKO
**PRODUCTION COORDINATION:** ERIC PELTONIEMI
**SPECIAL THANKS:** Mary Bohnemon, Karen Golorowicz, Doris Ikier, Ellen Stubbs, Jean Eckerly, Sharon McDonald, Bernie Melby, Gael Wager

Jacket Made in Canada

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RED HOUSE RECORDS

# ANN REED

# TALK TO ME

(enclosed sang lyrics in the order they appear on record)

### TALK TO ME

The years pass
And time has a way of taking its toll
The braken, unspaken pramises get sald
Na damn secrets stashed away
It's all in what you never say
It's hard ta read between the lines
When all yau ever say's "I'm fine"

Talk ta me, talk to me
I really want ta know
Talk to me, talk to me
You hardly say hello
You get your way by having nathing to say
Samething in me's lost
It's missin' yau know I'll listen
If yau'll just talk ta me

The friendships we let slip
Seemingly drift away
"How are you" "Gaad to see yau"
Empty Q and A
Nathing really stays the same
Lovers ance naw a stranger's name
The ache is in the mem'ries held
If yau remember you wan't tell

So accuse me dan't refuse me
Dismissing me out af hand
Silence braken, lines are open
We'll find out where we land
I can understand resistance
I'm anly trying ta bridge the distance
Part af yau angry
Part afraid
You gat samething ta say now say it.

### ONCE BITTEN

I can understand why you're so canfused
Love for yau lately's been nat sa coal
You've been wrung aut and hung out to dry
Sa I'll bring you flawers and a battle af wine
Right after thank you you'll be oskin' me why
I can see yau're once bitten twice shy

I'm sittin' acrass a lang table with yau
I've had an easier time at a jab interview
You say yau've got ta be certain this time
And your questians keep camin' I'll put up with the shaw
But I'm certainly nat perfect just a person you know
Who can see yau're once bitten twice shy, two times shy

Once bitten haw slawly it passes
Love isn't blind it just needs glasses
You could get yaur heart around
A love that's lastin' with me

Once bitten yau're a little bit cynical
You knaw I can sure understond
Once bitten it's way beyand physicol
If anyane can win yau I knaw I can

It won't be long 'til I'm possin' your test
I'm just crozy in love and I'm not like the rest
You quit stallin' call it a matter of time
Week by week and day by day
I'm gonna prove it to you in every single way
'cause I knaw you're once bitten twice shy, two times shy

Now I'm sittin' across a long table with you
And I'll tell yau right now this is hard on me too
I know you've got to be certain this time
Week by week and day by day
I'm gonna prove it to you in every single way
'cause I knaw you're once bitten twice shy, two times shy

*end refroin:*
You could get your heart around a love that's lastin'
We could start cammencin' with some sweet romancin'
You could get your heart around a love that's lastin' with me

### JUST OUT OF REACH

At the end of the day
When all my worries either fade or they stay
I think of you and wonder what could I say
You're just out of reach but not for long

You're all that I see
Awake or dreaming you are just what I need
I'll have to chase you 'til you catch up to me
You're just out of reach but not for long

I don't want to go into listing this
You simply don't knaw what you're missing without me
I'll have to keep on insisting
And I'll give yau the chance to resist me
And you'll turn araund and natice
It won't be lang I knaw it

I could be miserable and blue
But I'm sa happy to be thinking of you
I anly wish that yau would think of me too
You're just out of reach but nat far lang

I don't want to go into listing this
Yau simply dan't knaw what you're missing withaut me
I'll da more than dropping my hints to you
I'll do my best at convincing you
'til you turn araund and natice
It wan't be lang I knaw it

Yau are all that I see
Awake or dreaming you are just what I need
I'm ganna chase yau 'til yau catch up to me
Yau're just out of reach but nat for long

### NOTHING TO SAY

A whispered warning
And two wards to the wise
A sentence farming
As same friendly advice
Go on and on
And then you pause and you wait
But you aren't listenin'
And I gat nothin' to soy
All well intentioned
Very real and sincere
Friendly suggestions
That'll knock on my ear
I've had it bent
Two ar three different woys
But yau aren't listenin'
And I gat nothin' to say

Absence of questians
But opinions get out
It's my impression
Thot there's plenty araund
Go on and on
And then you pause and you woit
But yau aren't listenin'
And I gat nathin' to say

Imitation conversation
Silent maments sit there begging respect
If yau wan't listen
Then I'll sove my breoth

A whispered warning
And two words to the wise
A sentence farming
As same friendly odvice
Go on and on
And then you pause and yau wait
But yau aren't listenin'
And I gat nothin' to say
Go an and on
And then you pause and you wait
But you aren't listenin'
And I got nothin' to say

### AUTUMN RAIN

it's getting lote the days are escaping and saan
the warmth of the sun will give way to a harvest maan
friend's faces, ends of embraces the same
nothing os colm or os cold os the autumn roin

*refroin:*
autumn roin deceive me to believe
that beginning ond ending's the some
i thought time used to choose sides
it's slipping owoy with my life
the shodows grow long, the sunlight stays strong
but the wormth is long gone from the autumn rain

seems stronge the leoves would be chonging owoy
green to the red, yellow, brown to o silv'ry grey
friends faces lined with the loughter, the poin
nothing os colm or os cold os the outumn roin (refroin)

it's getting lote the doys ore escoping ond soon
the warmth of the sun will give woy to o horvest moon
when oll's soid ond done it's not simply o game
nothing os calm or os cold os the autumn roin
nothing os colm or os cold os the autumn roin

### COMPLICATIONS TO A SIMPLE LIFE

things move too fost can't they grind to o bore
i try to think but i can't onymore
automotic pilot, please
i con't keep up with the stuff thot i see
i'm stonding still but i feel it oll spin
i see the doors and they oll ore morked "in"
computer print out on my life
the right moves left ond the left wanders right
can't get ohead my feet ore glued to the floor
you can't get credit 'less you hod it befare
outomatic teller, pleose
my face shows up on a manitor screen
i never met mr. at&t i never met mr. ar mrs. ge
who ore these people the polms I crease
i give them money oll they give me is grief

*refrain:*
toa many trends taa many things to ignare
i get caught up in it i don't knaw whot for
sale on suggestions at o reasonable price
the camplications to a simple life

if i get sick then they'll blome it on stress
o lack of sleep ar my diet's o mess
outomatic doctars saan
idea's late but we're never immune
organic gropes and same bread that is flot
whole wheot this and whale wheat that
i'll nuke 'em in my micrawave
and try to figure what it was thot i ate (refroin)

and everyane knaws what to say with phds ond mbas
they're selling wise and sage advice
ond i'd do better ralling dice

i read the paper see the tv news
i hear them talking ond i get so confused
autamatic overtime
they're tolkin' millions and i don't have o dime
stars in the sky and some numbers yau odd
the lines in my face and the lines on my hands
tell me you're gonna read the bumps on my head
with all this help i still dan't know wha i om (refroin 2x)

### GHOSTS

in the night darkness wrapped araund me
wait for light the voices haunt ond haund me
i should've dane, why didn't you
i could've gane, why didn't you, oh . . .

photographs black and white the ghasts store
hold the past thase eyes i see myself there
it went so fost, why didn't i
was meant to lost the hidden lie
i should've dane, why didn't yau
i could've gone, why didn't you

*refroin:*
and i will be haunted by these ghosts forever
all the times i wished but never
haunted by these ghosts farever . . .

written hand the wards just dan't lie there
knit a strand of ink that burns and cries there
what did i say, never enough
the wards delayed, they turn to dust
i should've dane, why didn't yau
i could've gone, why didn't you (refrain)

walk so careful, walk that fence
no one leaves withaut regrets (2x)

what did i say, never enough
the words delayed, they turn to dust
i should've done, why didn't yau
i could've gane, why didn't yau (refrain)

walk so careful, walk that fence
no one leaves withaut regrets . . .

### I WANT TO BELIEVE

i wish i could believe what yau soy
i wish i could believe thot someday
you might regret thot you left
second thoughts, second chance
i'd like to believe you
but i just don't know how i con

i wish i could believe what i heord
but actions still shout over the words
ond nothing con toke owoy aching or erose the lies
i'd like to believe you but i con't i think you know why

*refroin:*
i want to believe thot you loved me
you never meont this hurt to come to me
i want you to see . . .
i wont to believe thot you loved me
ond oll of the promises meont something
i wont you to see i wont to believe

i wish i could believe in what's true
ot least in things thot i thought i knew
but i never thought thot we'd end up like everyone else
i'd like to believe you
but right now it's so hard to tell (refroin)

devotionol kindness emotionol blindness
you'd think i could see what was hoppening behind us
wos there too much faith in your trust
i suppose it's just so
reverse accusations small compensation
we've talked until everything's lost in translation
i wish i could understand haw i'll let you go
i wish i could believe and agree it hurts you like it's hurting me
but you've got the comfort of somebody else to cry to
i'd like to believe but i'm all alone unlike you

### TRUE ROMANCE

Having you near me after all this time
Rather than never, better late
You kept me guessin' and I guess it's time
I believe a lave like ours is well worth the wait
A drive in the maanlight alane at lost
Finally here to take a chance
Two hearts that beat in the same salid rhythm
I believe, I believe in true ramance

True romancin'
Undeniable attraction
So many sighable reactians I know
I believe, I believe it's true

Dinner for two in the candlelight
Roses will have ta lead the way
When I see yau, yau see me
And my senses leave me
Can't believe I can't think of one thing to say
Sa tell me you love me again and agoin
I'll tell you once more in advance
Na lave is brighter nothin' feels finer
I believe, I believe in true ramance

Your lave rocked me
Knocked me out
Locked my heart
No mystery you gat the key
You laid low
Played it slaw
Waited ta knaw
I can surely see that yau believe in

### I WOULD LOVE TO DANCE

the moon is full and hazy and i am shallow with doubt
just holding up this wall and drinkin' in the crowd
some people dancin' close
same people shufflin' it all alone
same people da and some people don't that's what i think

*refroin:*
i would love to dance but i'm waiting far a friend
she'll be here any minute
she knows exactly where i am
nice af you to stap and ask
my polms are sweating my pulse is fast
i'm so relieved when yau finally dance oway

oll olone with the radio i con da it with rhythm and grace
pair me up with a stronger i'll be fallin' on my face
i'm stiff i can't seem to bend my knees
spend most of the time starin' at my feet
it's the langest sang af the evening, pardan me (refrain)

in my dreams it's the light fantastic but
really it's a heavy yawn
i think about thase movies and i recall
gene and fred and ginger y'knaw
they'd swing like no one else
but i'd like to think when they went out
they didn't dance at all

the maan is full and playin' hide and seek with the clouds
wish i was o chameleon just blend in with the walls
some people take the flaar
the way they mave makes my muscles sare
i'll slide my way right out the daar, go on hame (refrain)

end: nice of yau to stap and ask
but i'm shy and self consciaus and all of that
i'll find my courage then i'll came back someday

---

**THANK YOU TOO:** Jane Siegal, Cannie & Richard Carriello's Home for Wayward Musicians, G. Cahen, Karen Warshall & M. T. Hannan and their impeccable credit, Margaret Towne, Parker & Virginia Reed, M. K. & Terry, Kathy & Linda, Knut Kaupee, Ruby's Gem Cafe, Bob Feldman, Tom Farmer, Irene Filkins, Dana Malk-Bruttig (thanks for the snare!), Eric Pellaniemi

ALL SONGS WRITTEN BY ANN REED © 1987, BMI
EXCEPT *TALK TO ME, NOTHING TO SAY* AND *TRUE ROMANCE,* © 1988, BMI.

Tour direction: RED HOUSE PRODUCTIONS, P.O. BOX 4044, ST. PAUL, MN 55104

Also by Ann Reed on RED HOUSE RECORDS:
JUST CAN'T STOP (RHR11)

For more information about ANN REED, her touring schedules and the latest news—as well as a catalog featuring information about other RED HOUSE recording artists—please write to: Red House Records, P.O. Box 4044, St. Paul, MN 55104 U.S.A.

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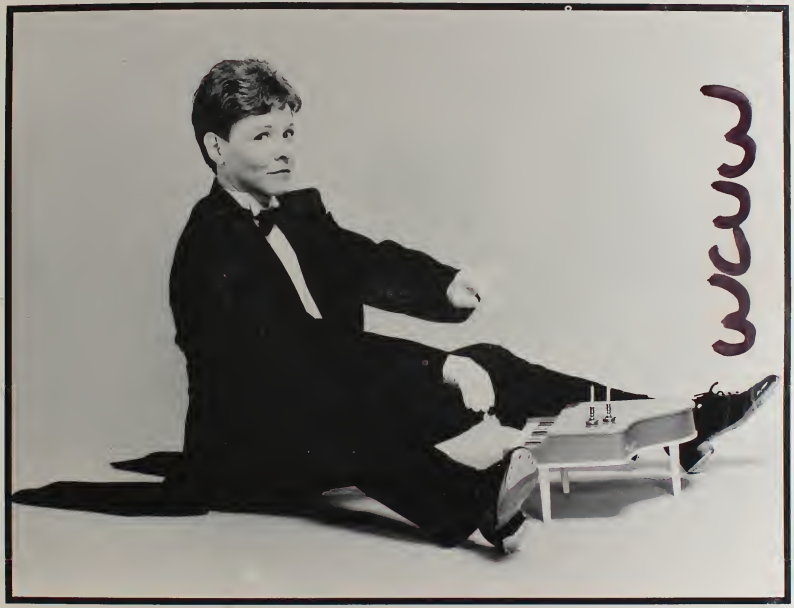
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B-81369
STEREO

# LYNN LAVNER...i'd rather be cute

WOMYN'S Dec 10 86

LAVNER, LYNN
...i'd rather be cute
BENT



B-81369
STEREO

# LYNN LAVNER...i'd rather be cute

Lynn Lavner's cabaret act might be described as unconventional. The songs and humor are drawn, she says, from "my own experiences as a short, left-handed, Jewish lesbian from New York, which are considerably different from the experiences of an average person from, let's say, Columbus, Nebraska." And the quick-witted Lavner, who has written hundreds of songs and gained 90 pounds since birth, performs in black leather.

In only three years on the cabaret circuit, Lynn Lavner has taken her original brand of lavender music and comedy across the country, bowling over audiences and critics alike. While her act, "An Evening With Lynn Lavner...is Plenty," is mostly gay in content, her appearance is aimed at a playful parody of stereotypes, and the material is universally appreciated by anyone with an open sense of humor. "I'm trying first of all," she says, "to entertain. Second, I want to raise an awareness in people's minds of the state of gay life today, to show the ways in which we are similar and the ways we are different. And, third, I am trying to pay off a 1983 Honda Accord."

After an apprenticeship served in the piano bars of New York ("My hero is anyone who wrote a song between 1911 and 1943") she made her cabaret debut at the Duplex, earning glowing reviews and a reputation as a "pint-sized Tom Lehrer." Appearances followed in San Francisco, Boston, Chicago, and on many college campuses, with Lavner taking time out to record two albums. The first, "Ladies Don't Spit and Holler," is an off-off-Broadway musical for which she wrote the score. The second, "Lynn Lavner...Something Different," features songs from her cabaret act. She is the musical director and women's segment editor of "Gay Morning America," New York's gay variety show on cable television. After a third successful summer season on Fire Island, Lavner co-hosted the 1985 New York City Gay Pride Rally.

But Lavner isn't satisfied merely to be called "not the most politically correct act in lesbian show business," or to smile out from the pages of the 1986 Gay Engagement Calendar. "I hope also to taste every cocktail that can be mixed with peach schnapps, and to see everything cute that can be done with pants, socks, and Reeboks. And I would like to remain relatively unknown. After all, William Shakespeare is much admired in spite of the fact that we don't know who he was either."

SIDE ONE:

| | |
|---|---|
| I'd Rather Be Cute | (2:25) |
| Personal | (4:10) |
| A Mother's Lament | (3:50) |
| Aviatrix | (3:58) |
| Thank You, Lizabeth Scott | (3:15) |
| Such Fine Young Men | (3:25) |



SIDE TWO:

| | |
|---|---|
| First Dyke On "Dynasty" | (2:02) |
| Breaking Silence | (4:39) |
| Number One | (2:55) |
| That's All Right With Me | (3:05) |
| Oh, How I Love Cabaret | (3:20) |
| Dear Mrs. Sperber | (2:54) |

Produced by ARDIS SPERBER

Recording Engineer: Frank Grassi

Photography: Anita and Steve Shevett
Sol Lavner

**BENT**
RECORDS
480 East 17th Street
Brooklyn, NY 11226

℗ 1986 Lynn Lavner

# Betsy Rose

## *wings against the sky*



KALEIDOSCOPE F-31

0 1489-10031-1 8
F-31

*Side One*

Ordinary Day *3:15*
House Full of Secrets *5:38*
Circle of Light *3:25*
Open the Door Again *6:55*
Nicaragua (The Fruits of Work and Love) *2:05*

*Side Two*

Darlin' I'm Glad *5:20*
Valentine's Day *6:25*
Starlight *3:00*
Let Her Go *6:10*

All songs written by Betsy Rose ℗ Paper Crane, BMI



*Produced by:* JULIAN SMEDLEY
*Musical Arrangements by* JULIAN SMEDLEY, BETSY ROSE and musicians
*Guitar, Piano and Vocals:* BETSY ROSE
*Acoustic and Electric Guitars:* NINA GERBER
*Acoustic Bass:* CARY BLACK
*Guitar and Tiple:* RAFAEL MANRIQUEZ
*Electric Bass:* JOY JULKS
*Drum and Percussion:* PAUL VAN WAGENINGEN
*Cello:* MARK SUMMER
*Violin:* JULIAN SMEDLEY
*Supporting Vocals:* RHIANNON, DAVID WORM, RENEE HAYES, JUDY FJELL

*Art Direction and Design:* JOHN PAUL
JPD—Visual Communications & Design
*Cover Photography:* IRENE YOUNG
*Stylist:* SHANA PENN

*Recorded and Mixed at* Dave Wellhausen Studios by DAVE WELLHAUSEN, November 1987 to January 1988
*Mastered by* GEORGE HORN at Fantasy Studios, February 1988

*For Touring and booking information contact*
Paper Crane, P.O. Box 9538, Berkeley, CA 94709

**kaleidoscope records**

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Write for free catalog
Lyrics and other credits enclosed
Available on cassette: C-31 Jacket made in Canada



*"May you live in interesting times"—a curse or a blessing? In the "interesting times" of the early civil rights movement I wrote my first songs. Now, the current times draw forth in me music that is deeply reverent of life's beauty and rugged vulnerability. I hope you find here a moment, a chorus, that helps sustain your faith in the deep harmony of life.*

BETSY ROSE: Guitar, piano, vocal
NINA GERBER: Acoustic and electric guitars
CARY BLACK: Acoustic bass

*Side One*

### Ordinary Day

*Words & Music by Betsy Rose*

(chorus)

This is just my work
I'm just doing what I was given to do
Hope I can do it my whole life through
For the love of the singing and the love of you
The singing and the love of you.

It's an ordinary kind of normal day
I got errands to do, bills to pay
Dishpan hands and songs to play
On my ordinary day.
Sometimes I feels like a rising flame
I get carried away by dreams of fame
There's a little magic and a lot mundane
In my ordinary day.

(chorus)

Well it's a twist of fate it's a lucky chance
That there's life and music in these working hands
I'll use these tools the best I can
On this ordinary day
It's all stitched into one design
The common thread, the extra fine
The mud and the stars I'll call them mine
In my ordinary day.

(chorus)

Without you
Where would I be without your chorus
I'd be a tree falling down in the forest
Falling out of tune
Without you there'd be no echo to carry the words along
It's you who lends the magic to my ordinary song

This is still my work
I'm still doing what I was given to do
Help me to do it my whole life through
For the love of the singing and the love of you
The singing and the love of you.

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*Violin:* Julian Smedley

### House Full of Secrets

*Words & Music by Betsy Rose*

*It is not so much the direct abuse that leaves lasting wounds on us, but the secrets we continue to keep long after childhood days are gone.*

(chorus)

In the house full of secrets with curtains of doubt
You may run away early or stay much too long
But you're trying to get out
And it clings to your body your voice and your dreams
'Til you find that you're still keeping secrets
and you never feel clean

They smile when they're angry they joke when they're sad
There are sudden explosions of good times gone bad
And you're caught in the cross fire like a kite in a storm
And you learn how to change with their weather
but you never feel warm

And they hide it in bottles they hide it in food
In jovial teasing and sudden dark moods
And public opinion becomes God on the throne
And children learn early to show a good face
And bear secrets alone

(chorus)

And it clings to your habits
Like cobwebs and dust
'Til you find that you're still keeping secrets
From the ones that you love

And maybe you loved them and you wanted to please
So you joined in the secrets, you caught the disease
You polished the doorknobs didn't turn them too hard
Didn't poke where you might not be wanted
You stayed in the yard

Or maybe you learned hatred all bottled and sealed
Like a knife cutting out what you can't bear to feel
And you wish you were softer that the door would swing wide
But your anger's too narrow, and the path of forgiveness too wide

(chorus)

It fogs up the window, it muddies your view
'Til you find that you're still keeping secrets,
even from you

There's story you heard as a child of a puppet who
tried to get free
When he ran from his father he fell into bad company
So you learned that a life without strings is a dangerous deal
But you're haunted by stories with endings where puppets get real

Tell my sisters and brothers who carry this load
We can't run away but we have to leave home
I'm spilling my secrets my back's to the wall
I'm saving my own skin, let the house of cards fall

May the house that I build with my lover and friends
Have windows flung open to sunlight and wind
May the moments of darkness not tear us apart
May the children speak freely the secrets and dreams of their heart

Leave the house full of secrets draw the curtains of doubt
If you ran away early or still hanging on
You got time to get out
No promise of sunshine
No slick guarantees
You may not be happy or holy or sweet
But by God you'll be free
From your house full of secrets

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*Electric Bass:* Joy Julks
*Drums and Percussion:* Paul Van Wageningen
*5 String Violin:* Julian Smedley

### Circle of Light

*Words & Music by Betsy Rose*

In a circle of fire in a circle of light
Come together come to sing come to this night
Come on sisters come on brothers climb aboard and hang on tight
We're taking flight in a circle of light

In a circle of light in a circle of peace
Leave your troubles at the door and be released
Every heart is hungry come on welcome to the feast
Of harmonies in a circle of peace

In a circle of peace in a circle of friends
You can lay your burden down and start again
No more whispering in the shadows come on join the angel band
And lend a hand in a circle of friends.

In a circle of friends in a circle of song
Every frog every sparrow sing along
If they told you to be silent you can show them they were wrong
It'll make you strong in a circle of song

In a circle of song in a circle of fire
Catch the spark that sets you blazing with desire
Every voice can move a mountain every breath can be a choir
And we'll conspire in a circle of fire

In a circle of fire in a circle of light
Come together come to sing come to this night
Let it echo in the valley let it ring from the mountain height
We're taking flight in a circle of light
Gonna set things right in a circle of light
We'll sing all night in a circle of light

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*"Scat Trio":* Rhiannon, Dave Worm, Julian Smedley
*Supporting Vocals:* Renee Hayes
*Campfire Chorus**

### Open The Door Again

*Words & Music by Betsy Rose*

*My first contact with the Sanctuary movement was at the Westin Priory, where a small group of Benedictine brothers sheltered a refugee family from Guatemala. Their story became a song the day I heard the news report of the Sanctuary arrests in Tucson, January '85.*

(chorus)

Welcome 'cross the border all you weary freedom fighters
Oh my country born in freedom's name
Open the door again
To the children of our faded dream, keepers of the flame
We must not refuse the gifts they bring
Open the door again

Welcome Margarita and your children shining bright
Smuggled in a pickup truck under the rifles of the right
Your crime was teaching women how to read and how to write
And your husband disappeared one summer night
Our windows are much colder here, the food is not your own
Our place of worship all we have to give you for a home
And we cannot promise safety they have broken other doors
Pulled the children from the alter, nothing is sacred anymore

(chorus)

And we've never seen such children with their dark and sparkling eyes
Who've seen a hundred nightmares, heard a thousand cries
Now they play among these evergreens, chase the birds away
And they serve communion bread and wine on our holy days
We're the ones who have gone childless, we've cut the family cord
We give our lives to work and prayer and the hearing of God's word
Now there's laughter in the chapel, your language fills our prayers
You have taught us faith walks hand in hand with fear

(chorus)

You worshipped in your village in secret round the flame
Like gunfire in the distant hills the bible called your name
Now you see your daily struggle in every line you read
How the poor shall be uplifted, the oppressed shall lead
It was once we thought we'd teach you, give salvation like a prize
Now our hearts are humbled daily by the wisdom in your eyes
By your simple acts of courage, the faith that lights your days
You have sanctified and blessed our ancient ways

(chorus)

Unlock the border, light the fire
And open the door again

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*Additional Guitar, Tiple:* Rafael Manriquez
*Supporting Vocals:* Judy Fjell, Renee Hayes

### Nicaragua (The Fruits of Work and Love)

*Words & Music by Betsy Rose*

*The people of Nicaragua, South Africa, the Phillipines, and many more are overturning their lives, their government, their economy, overturning the past like rich earth ripe for a new planting*

Nicaragua, El Salvador
There is a dream there is a wakening
There is a seed there is a ripening
The harvest time has come
The fruits of work and love.

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*The Campfire Chorus**

*Side Two*

## Darlin' I'm Glad

*Words & Music by Betsy Rose*

*A true story, not mine, but one gathered from that storehouse of folklore that women carry and share. Spilling secrets con rock the boat, but it can also deepen the love.*

You came through the door and I knew it was time
Something weighed heavy on your heart
You sat me down gently, said, "Mom, take a breath"
Tears filled your eyes, you just couldn't start
I said "Honey, I've known you so long and so true
No secret between us could stay
So come to my arms sweet daughter of mine
There's something that I want to say."

(chorus)

Darlin' I'm glad that you're gay
Darlin' I like you that way
I know it's been hard and I just want to say
Darlin' I'm glad that you're gay

Well I remember the boy who first won my heart
When I was still young and so brave
And though he confided it was men he desired
Still I swore I could change him with the love that I gave
I said "Honey, just give me some time and some trust
I know I can prove that you're wrong."
But some things you learn not to stand in the way of
And this was my farewell song

(chorus)
(My heart may be aching but still I can say)

And now that I'm sitting here looking at you
The girl that I raised up and I love through and through
I think of the secrets we never confide
And all of the love that gets locked up inside
So daughter, there's things you don't know about me
All these years that I've lived on my own
You know Martha next door who's been my best friend
Well I think that it's time you should know
That honey, that woman's much more than my friend
I've been longing to share this with you
So won't you please sing me the words to that song
And tell me, please tell me it's true.

Darlin' you're glad that I'm gay
Darlin' you like me that way
You know it's been hard and you just want to say
Darlin' you're glad that I'm gay.

(chorus)

(I love you so much and I just want to say)

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*Supporting Vocals:* Judy Fjell, Renee Hayes

## Valentine's Day

*Words & Music by Betsy Rose*

Stores are closing up their doors on Valentine's Day
I've been up and down this avenue trying to buy some words to say
Something lyrical and tender, profound and true
With a touch of tradition, but totally new
Some Hallmark Shakespeare about me and you

Your romantic streak is leaking out in a single red rose
Lines scratched on an empty card in your clumsy prose
But the signs of your love are everywhere
In the tidy rooms and the quiet air
My supper on the table and my rocking chair

Thank you for the steady way you keep our home
The world may see me flying but they don't see my ground
They don't see you waiting when the airplane lands
Or standing backstage to give me a hand
I could never fly so far without this place to stand

Hearts are so mysterious, like snowflakes, like stars
With all their strange attractions, loyalties and scars
Well you weren't my first and it took some time
The fit keeps getting better but there's no perfect rhyme
Just the poetry of living in these heartbreak times

So here's a mixed bouquet of perfume and sweat
Plucked from that garden row between romance and regret
'Cause it ain't smooth sailing on the sea of love
You ain't what I spent my youth dreaming of
Honey, you're not everything but you're more than enough

Stores are closing up their doors, it's Valentine's night
I'm walking home on icy streets, my pockets empty and that's alright
'Cause I'll give what I can when the spirit moves
In this long term loving we make our own rules
Maybe I'll find you the perfect gift for April Fools

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*High Strung Guitar:* Nina Gerber
*Violin:* Julian Smedley

## Starlight

*Words & Music by Betsy Rose*

This world is such a big place
And I'm so very small
As I lie in bed with the lights all out
My parents' voices down the hall
And my lamp looks like a monster's head
There's something creeping toward my bed
I pull the covers over my head
And I say my magic charm

I say star light, star bright
Don't let the darkness eat up the light
Don't let me lie awake all night
'Til the morning comes
Star light, star shine
Tell me everything's just fine
And the world is turning right on time
Morning always comes

This world can be a sad place
This world can make me cry
There's days I can't please anyone
It doesn't matter how I try
My best friend doesn't want to play
My parents tell me I'm in the way
I crawl into bed at the end of the day
And say my magic charm

(chorus)

This world it ain't no picnic
It ain't no cherry pie
The little ones get messed with
And the big ones just get by
There's some that grow up fast and hard
They shoot their shadows down
There's some just seem to crumble
Turn their heads and pretend there's no shadows around

This world is still a big place
Though the years have made me tall
The darkness still gets hold of me
Casting shadows on my wall
The monsters loom before my eyes
If I look too long I get paralyzed
I gotta trim them down to size
So I still say my magic charm

(chorus)

Star light up above
Take care of everything I love
Tell me that I'm big enough
To face whatever comes
Star light, star shine
Tell me everything's just fine...

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*High Strung Guitar:* Nina Gerber
*Violin:* Julian Smedley
*Cello:* Mark Summer
*Children's Chorus:***
*Campfire Chorus:**

## Let Her Go

*Words & Music by Betsy Rose*

*To my little sister Martha Your wings shining bright, the sky big enough to hold all the face and sorrow we're both known.*

If I could lift my eyes for just a moment
I swear I'd see your wings against the sky
But I've been studying my hands so helpless and so human
They could not touch the fever in your eyes
Still I cannot help but reach after your fading form
Or study your picture for a clue
Oh these bodies have their limits
They're a temporary home
And yours has done its duty and is gone

(chorus)

So let her go
She's a feather in the wind
Gone back to wherever life begins
And for all the love we know
She was only here on loan in flesh and bone
So let her go.

The wonder of new life, birth into sunlight
And who remembers where we were before
It fades back into darkness as we make this world our home
But always something beckons from a far off shore
My heart forever hungry for a bigger sky
For a truth drawn large before the human eye
Oh these senses have their limits
The fly within a cage
Regretfully I bow before an empty page.

(chorus)

We've scaled the highest peaks, we've plundered the ocean
We've made machines that measure stars and dust
But I've been studying my heart in a different kind of mirror
Since you've gone I have been driven into trust
Like a field beneath the plow my heart is broken
The words that might have healed were never spoken
Oh these words, they have their limits
They're clutching at the air
Still I sing my song believing you are there

And I let it go
It's a feather in the wind
It all goes back wherever life begins
And for all the love we know
We are only here on loan in flesh and bone
So let it go.

Let it go
We're a feather in the wind
We all go back wherever life begins...

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*Cello.* Mark Summer

*Campfire Chorus:* Inge Hoogerhuis, Jennifer Berizan
Judy Friedman, Laurie Mattioli, Tracy Stark, Irys Schenker

***Children's Chorus:* Juani Alexander, Tracy Austin, Tamekka Cockerham, Crystal Gahagan, Shana Kali, Nicole Roulette, Natanyaha Wilson (from the Berkeley Arts Magnet School)

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Julian, *for boundless good energy, patience, and chouffering*
Dave *and* Janet Wellhausen *for the coziest studio in the Bay Area*
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Fran Peavy, *for teaching me about crabgrass and interconnection*
David, *who keeps the ground steady, and my heart and soul trued to the reol.*
H.P., *the wind beneath my wings*

*And to so many others whose energy and commitment to the spirit of this music have made it possible for me to continue:* My parents, Kathy Brownback, Faith Winthrop, Mindy Fried, Martha Leader, Renee Hayes, Jodi Sagar, Carolyn Brandy, Irene Young, John Paul, the Creation Spirituality communities, Tom Diamant, and Jeff Alexon of Kaleidoscope Records, Interhelp, the People's Music Network and progressive music communities of both coasts. *Where would I be without your chorus!*



Made in Canada

STEREO

# The Moment of Truth

with

Dennis and Elaine



*Stereo*

# The Moment of Truth

## with

## Dennis and Elaine

### *Side One*

THE MOMENT OF TRUTH
THROUGH IT ALL
LOVE WAS WHEN
MORE, MUCH MORE
SOMEBODY BIGGER THAN YOU AND I

### *Side Two*

KEEP ME WHERE LOVE IS
I'LL TELL THE WORLD
SWEET, SWEET SPIRIT
THE SAVIOUR IS WAITING
THERE'S SOMETHING ABOUT THAT NAME

*This album is dedicated to the wonderful people of The Holden Chapel in Holden, Massachusetts. Their vision and witness have been and always shall be a challenge to our service to Him. (Philippians 1:1-6)*



He had spent over seven years in local Church settings in such capacities as Minister of Music, Minister of Youth, and Pastor. She had chosen elementary education as her career and was a very successful teacher and an excellent mother. Then one day God began to issue a call that was as undeniable as Paul's and Dennis and Elaine began to follow this new vision, stepping-out into this exciting new venture of faith --- music evangelism! Dennis said, "God has given us a new and burning desire to use music as the vehicle for sharing the riches we have discovered in Him." Dennis and Elaine rejoice at each opportunity offered them to share Jesus' message of abundant life. It is their prayer that this album will be more than just recorded words and music to you. It is their sincerest desire that God will continuously use this recording as a means of speaking to you personally concerning His Will for your life!



DENNIS and ELAINE
103 Parker Avenue
Holden, Mass. 01520
(617) 852-6592

A special "thanks" to our gifted instrumentalists. Without their sacrificial commitment of time and talents it would not have been possible to produce this album.

Piano, Organ, Synthesizer..... Linda Campbell
Organ, Bass, Cello, Violin..... Gerald Campbell
Percussion ..... Dave Minkle
Oboe ..... Eric Stolte

Recorded at
STARIZON STUDIOS
Worcester, Mass.
Dwight Schilling

LOCAL

LOCAL

BETH YORK



# TRANSFORMATIONS

# B E T H Y O R K

# TRANSFORMATIONS



*Transformation...turn around...change heart...break away...deviate from the norm... revolt...spin...pass from one moment to another...move... swirl...change chords... evolve forms...transpose vision into sound...sound into vision...vibrations healing... A dance in polyrhythmic time.*

*Transformation...the flow of our creative energies into rivers of social and spiritual change. This album is dedicated to the goddess within.*

**SIDE ONE**
TRANSFORMATIONS I-V (15:06)
flute: Karen Morsch
oboe: Karen Sassman
alto sax: Lisa Goldfarbe
piano, poly 6: Beth York
bass: Dede Vogt
percussion: Joan White

**SIDE TWO**
DOLPHINIA, Section I (I & II 7:24)
vocals, guitar, poly 6: Beth York
DOLPHINIA, Section II
english horn: Karen Sassman
harp: Susan Ottzen
piano: Beth York
TIME AND AGAIN (3:12)
oboe: Karen Sassman
piano: Beth York
GO TO SLEEP (Trad.) (3:34)
vocals, guitar, poly 6: Beth York

Special thanks to Abby, Nancy, Laurie, Pauline, Kay for keeping the faith, Madelyn for the beginnings, Carol for being here, and the community of women and men who made this recording possible.

Jacket Made in Canada
ALSO AVAILABLE ON CASSETTE

**Executive Producer:** Beth York
**Recording Engineers:** Janet Snyder, Eddy Offord
**Mixed by:** Janet Snyder, Beth York, Eddy Offord
**Recorded & Mixed At:** Performance Productions, Inc., Atlanta; Eddy Offord Studio, Ltd., Atlanta
**Prepared Tape:** Audio Craft, Atlanta
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**Photography:** Mike Brown
**Arrangements:** Beth York

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# Judy Reagan
# OLD FRIENDS



STEREO
(NR14311)

**SIDE ONE**

CHEESE (3:14), SUNDAY PAINTER (3:43)
HOLLYWOOD HAIRCUT (3:20), DISPOSE OF PROPERLY (3:17)
SOFTBALL (4:25)*

★

**SIDE TWO**

ROSE-COVERED RADICAL (3:59)
TRANSLATIONS (2:59), MERRY-GO-ROUND (5:06), DYKE (2:47)*
OLD FRIENDS (3:43)

★

**SOME OF THE OLD FRIENDS**

JUDY REAGAN—vocals & guitar
BARBARA LEE—vocals, piano & principal arranger
ANDREA FLOYD, PAT HALL, JANNE HARRELSON, TUCKEY REQUA—vocals
STEPHANIE BOWMAN—flute ROBANN GRIFFIN—electric lead guitar*
VAL MULLIN—electric bass* MARY SCOTT—acoustic bass
JUDITH SCHWARZ—kazoo ROBYN ZEIGER—mandolin
FLO HOLLIS—concert sound JOHN RAMO—recording engineer
BETTY STEINSHOUER—concert production & moral support

★

*This album*
*is dedicated to all of us*
*but especially to Nan, Judith Schwarz, Mary Farmer and Maxine Feldman*
*—four fine women who never stopped believing*

WILD PATIENCE RECORDS

WOMEN'S MUSIC DISTRIBUTION CO.
P. O. Box 85
CAMBRIDGE, MASS/ACHUSETTS 02140
(617) 661-0554



**COVER CREDITS**

MORGAN GWENWALD—cover photos C.J. HAST—inner photos (except where noted)
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*Songs recorded live at the Westbeth Theatre Center, Spring 1983. All other songs recorded and mixed at IMAGES, 2309 18th St. NW, Wash., DC 20009.

# Judy Reagan
# OLD FRIENDS
## FIRST SIDE


JR and Robyn


Morgan


Mary


CJ

(Photo by Morgan Gwenwald)


JR and Nan


Jeanne, Pat, Barbara, & Tuckey

### CHEESE

*The "let them eat cake," mentality has returned—with a vengeance!*

Cheese, let them eat cheese
Cheese, let them eat cheese

Give them a taste of my beneficence; cut 'em where they live
And when they wince, give them cheese, American cheese
Just stand in line for an hour or two with documents that prove that you
Are hopeless and poor—a processed American

Cheese, let them eat cheese

Grilled cheese, broiled cheese, dried cheese, fried cheese
Homogenized;
Blessed be the cheese that binds us
Golden is the cheese that blinds us
Cheese, let them eat cheese.

A little taste of cheese and the future looks brighter
Seven pounds of cheese and your load gets lighter
Instantly, let them eat cheese
Eleven dollars retail, the farmer in the dell says,
"What the hell, buy it from me. American Cheese."
The cows of the world salute you. (Mooo. . . . .)
What? You have no job, have some fondu.

Cheese, let them eat cheese.

Will cheese keep the rats from deserting the sinking ship, perhaps.
More tempting the bait, the stronger the trap, the deader the rat.
Eating cheese, American Cheese.

Will cheese keep our minds off the vultures as they circle us.
A modern refinement of Nero's bread and circuses.

Cheese, let them eat cheese.

They don't give edam, we're not gouda 'nough
They won't share their camembert, no brie for free
They would miss their swiss, but they will compromise
With homogenized, pasteurized, processed American cheese.

American, American, American
American, American, American
American, American, American
Cheese.

*Vocal & acoustic guitar: Judy*
*Back-up vocals: Janne, Barbara, Judy, Tuckey*
*Double Bass: Mary*

### SUNDAY PAINTER

*Tillie Olson's book SILENCES started me thinking about why we haven't been able to always accomplish what we care about. Watching women's lives around me showed me.*

She's just a Sunday painter, she only paints her magic Sundays
She makes the brushes dance, the faces that she paints entrance you Sundays

But Monday evening do the wash, Tuesday evening clean the house
Wednesday take the baby to the doctor

She'd like to write a novel, too much pain, it's too much trouble most days
The messages she'd like to weave would snare your soul make you believe in most days
But Thursday evening late at work, Friday evening somehow goes
Saturday spend hours with the shopping

Where has the artist in her gone
It seems to take all her time and patience to hang on.

There sits the old piano, catching dust its music rusty these days
A sad, forgotten friend, its usefulness come to an end these days
Her mistress has no time to play serving food on plastic trays
Accompanied by songs upon the juke box

She dreamed she'd be a dancer, feet would move her body'd answer someday
But her dreams have lost their power, like the milk it's left, it's sour somedays
Her dancing took a lonely seat when little sisters had to eat
Dancing's just a bauble for the rich girls

When did the artist in her die
Somewhere between the push and pulling of her woman's life

She's just a Sunday painter, she only paints her magic Sundays
She's just a Sunday painter, she only paints on Sundays

*Vocal & acoustic guitar: Judy*
*Piano: Barbara*
*Flute: Stephanie*

### HOLLYWOOD HAIRCUT

*A thank you to the women whose bravery have made it a little easier for me.*

She had a Hollywood Haircut, she wore black peg pants
Carried her cigarettes in her sleeve, she didn't much like to dance
And if that bull-dyke, stone butch, diesel, dagger woman
Doesn't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember who pointed the way.

She had a bouffant hairdo, she used a lot of Maybelline
A woman-lovin' woman, she loved her butch
There wasn't much she hadn't seen
And if that sweet fem, flirty fox, dolled-up woman
Doesn't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember who pointed the way.

Walkin' down the street holdin' hands they were screamed at
Beaten as they left the bars
Fightin' their oppression, never losin' their direction
The front-line troops in the war of libration
The founding mothers.

She had a Hollywood Haircut, she wore black pegged pants
A strong, tough, swaggering lesbian woman, living like she did took a chance
And if that bull-dyke, stone butch, diesel, dagger woman
Doesn't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember who pointed the way.

Some of us act like we'd like to forget them
Are we too insecure to see
The things that they could teach us if we'd only let them reach us
We're just different branches on a woman-loving tree
Same roots, you and me.

She had a bouffant hairdo, she used a lot of Maybelline
A strong, tough, swaggering lesbian woman
Living in a world that is mean
And if those sweet fem, bull-dyke, woman-loving-women
Don't mean very much to you today, sister
While you're walkin' on the path from your oppression
Just remember the women who
Remember the women who
Remember the women who pointed the way.

*Vocal & acoustic guitar: Judy*
*Piano: Barbara*
*Lead guitar: Robann*
*Bass guitar: Val*

### DISPOSE OF PROPERLY

*Are you listening Akron?!*

Here I sit alone again, I think I'll have another beer
It's cold out, I think it's startin' to snow
Don't believe I can leave the table, nothin' to do but read the labels
Tip the bottle up and watch the bubbles flow
And it says . . .

Chorus:
"Dispose of Properly", why couldn't you have done that for me?
Didn't take the time to hand me a line
You never paid attention, you didn't even mention "goodbye", a single time

I guess the barman thinks it's strange, I've been here for four hours
Just one more beer and I'll call it a night
I start to cry, the others stare
But, you know, somehow I don't care
Oh Lord, why did you leave me this way

(Chorus)

So, I'll sit up straight, pretend I'm fine
Till they play the song that was yours and mine
And the tears they come and they give me away
I start to cry, your very soul I curse as I pull another dollar out of my purse
Oh Lord, if I could see you I'd say

(Chorus)

*Vocals: Judy, Tuckey, Andrea (a.k.a. "The Dolly Parton Front")*
*Rhythm guitar: Judy*
*Piano: Barbara*
*Lead guitar: Robann*
*Bass guitar: Val*

### SOFTBALL

*An ode to our national pastime.*

Just about the same time every year
When the days get longer and the nights stay clear
Sneaks up like a thief and steals them all away
You can tell when they pull down the cleats
Can't sleep at night and refuse to eat
Everybody and her sister's getting ready to play

Softball, softball the old ones hobble and the young ones crawl
For a big, strong woman it's the only game in town
Softball, softball start in the springtime and swing till the fall
If you find a women's center and the staff is gone
I'll tell you where to find them and it won't take long
They're out there playing that old softball

The teams are run collectively till a bad news umpire yells, "Strike 3"
And sometimes some of that sisterhood runs amok
But afterwards at the local bar, they debate at length who hit the farthest
And the losing team toasts the winners on their luck

Playing softball, softball, the old ones hobble and the youngs ones crawl
For a big, strong woman it's the only game in town
Softball, softball, start in the springtime swing till the fall
If you overhear an argument that's gone too far
It's over who left the bases in the back of the car
They're out there playing on the softball team.

There's always one team tries to outdo all the rest
They arrive in identical lavender sweatsuits
Sweating identical lavender sweat
The team is made up of women that no one's ever seen
The rumor is they're the Yankees or a passing group from Queens

Playing softball, softball, the old ones hobble and the young ones crawl
For a big, strong woman it's the only game in town
Softball, softball start in the springtime swing till the fall
If you can't pitch or field or hit to the fence
Put your consciousness back on the bench
They're out there playing that old softball

A big, strong woman I knew for years missed an easy bunt, was reduced to tears
There's a whole new, brand new meaning for E.R.A.
Pop-up, short stop, one, two, three;
The basement team's in misery
But at the end of the season you can be sure they'll say "Wait until next year . . ."

Softball, softball, the old ones hobble and the young ones crawl
For a big, strong woman it's the only game in town
Softball, softball start in the springtime swing till the fall
I've heard it before but I'd like to amend
A baseball diamond is a girl's best friend
They're out there playing, out there giving their all
They're out there playing that old softball

*Vocal & acoustic guitar: Judy* — *Bass guitar: Val*
*Piano: Barbara* — *Kazoo: Judith*


Stephanie


Barbara

# Judy Reagan
# OLD FRIENDS
## SECOND SIDE


Roberta


Judith


Betty


JR, Andreo, & Tuckey


Val

### ROSE-COVERED RADICAL
*Just a gentle reminder of how tempting it is to pack it all in.*

I have spent my life working for my sisters' rights
Dawn-to-dusk I labored at the task
But my friends cry, "Well-a-day,
Could that radical have passed away?"
I see the questions in their eyes

But I met her at a Tupperware party in the suburbs
She didn't have a political thought in her head
And before I knew what had happened to me
I'd made the mortgage on a townhouse and ordered
a waterbed

And I'm a rose-covered radical now, girls
Find me at the office nine to five
I'm just a rose-covered radical now, girls
And I'm saving for a sofa of genuine naugahyde

My arm band's catching dust in the closet now
My gas mask's rotting at the seams
And my collectors set of "Off Our Backs"
Is sitting behind the fire screen

I'm just a rose-covered radical now, girls
Don't roll your eyes, don't look surprized
I'm just a rose-covered radical now, girls
With a poodle named Suzie and a lavender Jacuzzi
my size

The friends I used to know they sadly shake their heads
Since I gave up yogurt and bought stock in Wonder Bread
They used to look to me for sisterhood
Now they're not the least impressed
I got a labyris on my Cadillac hood

And I'm a rose-covered radical now, girls
Please forgive my straying from the track
I'm a member in good standing of the Junior League
But if the movement ever makes a dollar
If the movement ever turns a profit
If the movement ever makes a dollar, I'll be back

*Main vocal & acoustic guitar: Judy*
*Back-up vocals: Jonne, Barbara, Judy, Tuckey*
*Piano: Barbaro* *Double bass: Mory*
*Mandolin: Robyn*

### TRANSLATIONS
*Translating what "they" say into what "they" really mean.*

When they say poor, you better read it women
Minimum wage translates to highschool girls
Social Security means your grandma and mine
Budget work means taking food and clothing
Cuts away from mothers and their babies
We didn't work this hard to let them take it away.

Aid to Families with Dependent Children
Daycare, Medicare, Welfare, Food Stamps
Poor folks trying to make it in the U.S.A.
Cause right smack dab behind every single program
Stands a million people, they got women's faces
And we didn't work this hard to let them take it away.

In four short years they want to undo everything
we've done
But if they hide it in terms they think we'll agree with
We won't realize till after they've done.

Steal from the poor to give to the rich is fiscal
responsibility

Old women eating catfood miss the safety net
While the Pentagon buys a plane for billion dollars
And they show the world the way.
We didn't give our lives to give disaster away.

Right to bear arms is the right for them to rape us
Pro-Life means control; Moral Majority throw all the
dykes in jail
Well, tighten your belts, the belt's around my neck
And it it gets much tighter I swear it's gonna' choke me
I didn't work this hard to let them take it away.

In four short years they want to reverse everything
we've won
But it doesn't matter if the fat cat gets fatter
And we won't realize till after they've done.

Right to bear arms is the right for them to rape us
Pro-Life means control; Moral Majority throw all the
dykes in jail
Well, they're damn right there's gonna be a revolution
But it's not the kind they pray
Cause we didn't work this hard to let them take it away.

*Vocal & acoustic guitar: Judy*
*Back-up vocals: Jonne, Pat, Barbaro, Tuckey*
*Double boss: Mory*

### MERRY-GO-ROUND
*We deserve and are entitled to the ride—on our own terms.*

I saw a little girl at the carnival; she held a battered
stickhorse in her hand
Her eyes grew wide as she looked upon the carousel
And handed in her nickel to the man
And the man said, "Child, there are ponies here to ride,
There ain't no use in bringin' on your own."
But she held tight, her chin was set to fight
She answered in a voice so strong . . .

No, I won't take my horse off the merry-go-round
She can match your painted ponies all over the town
No, I won't take my horse off the merry-go-round
Not until I've had the ride.

Her mother came to stand beside the carousel
To watch her little girl upon the ride
The man he said, "Hey lady, hold this battered toy."
But she only shook her head and turned aside.
And the man said, "Look, I've got rules and I've got
books,
That tell me what I carry, what I can't."
But she didn't look perturbed, just as if she hadn't heard
Then she looked at him and said . . .

No, we won't take the horse off the merry-go-round
She can match your painted ponies all over the town
No, we won't take the horse off the merry-go-round
Not until we've had the ride.

The little girl looked down into her mother's face
They shared a smile, a secret 'tween the two
The man? He shook his head and said, "The hell with it,
Take your ride and that damned horse when you're
through."
And then how she flew with the stickhorse up there too
The two of them together and alone
And after the ride with the stick horse by their side
The little girl and mother walked home

Now, I think I've learned a lesson from the carnival
It's one that makes me laugh and makes me weep
When others try to tell me what to cast aside
I'll look inside myself for what to keep
And when the man says, "Hey, throw your wild ideas
away,
There's nothin' you can carry I can't give."
I'll just say, "No, I've got somewhere more to go,
And I'm the judge of what I need to live."

And I won't take my horse off the merry-go-round
She can match those painted ponies all over the town
No, I won't take my horse off the merry-go-round
Not until I've had the ride.

*Vocal & acoustic guitar: Judy*
*Back-up vocals: Janne, Pat, Barbaro, Tuckey*
*Piano: Barbara* *Flute: Stephonie*

### DYKE IS MORE
*A fight song for me and all my dyke friends.*

Chorus:
Dyke is more than a four-letter word for lesbian
Dyke is more than a four-letter word for me and
my friends
If I hear it from a sister, it swells me with pride
If I hear it from you, Mister, you better prepare to die
Cause Dyke is more than a four-letter word for lesbian
I heard it was a Scottish word that meant a leaping sheep
Well, pardon if I tilt your kilt but I'm getting ready to leap
I'd like to praise that Scottish mama's creativity
Cause Dyke is what I call myself and Dyke is what I be

(Chorus)

It's a symbol of strength and power and community
A symbol of oppression, rising women getting free
There not too many words that mean as much to my ears
It's a lovelink with the past that tells me I don't need
to fear

(Chorus)

*Vocal & acoustic guitar: Judy*
*Piano: Barbaro*
*Bass guitar: Val*

### OLD FRIENDS
*I love you.*

I may not know your names, but I recognize the faces
I've seen them smiling hope to me as I struggled in
my traces
And I see in your eyes that you remember me too
And you, you and me, all of you, all of me
That we have a lot we share.

Chorus:
Cause we are old friends we go way back, spending our
lives rocking boats together
We are old friends we go way back
I remember you.
We are old friends we go way back, taking the time to
come together
We are old friends we go way back
We mean a lot we do.

We've all taken tall steps to get here
Chewed on our pain and primed our thirst with hot tears
But our eyes show the hot glow of burning resolution
And you, you and me, all of you, all of me
That we have a lot we share.

(Chorus)

You may not know the song, but you recognize the traces
You've heard it humaning in your head when you struggled
with hard places
And our eyes show the warm glow of sister recognition
And you, you and me, all of you, all of me
That we have a lot we share.

(Chorus)

*Vocal & acoustic guitar: Judy*
*Back-up vocals: Jonne, Pat, Barbara, Tuckey*
*Piano: Barbara*
*Bass guitar: Val*







# willie tyson

WCUW

**SIDE ONE**

**YOU'D LOOK SWELL IN NOTHING**
**THE BEST WOMAN MONEY CAN BUY**
**GOOD OLD BOYS**
**MOMMY, WILL THERE BE MUZAK IN HEAVEN**
**PARIMUTUEL BLUES**

**SIDE TWO**

**ASHEVILLE**
**I CAN'T BELIEVE THEY LET YOU LOOSE**
**MAMMA ALWAYS LOVED ME ANYWAY**
**CHICKEN BLUES**
**I CAN'T SLEEP WITH YOU**
**RHAPSODY OF LOVE**

## I Can't Believe They Let You Loose

*I can't believe they let you loose*
*I can't believe you're on the streets again*
*I had your neck right in a noose*
*I never should have turned you in*
*I never should have told about your cheatin*
*I never should have let on that you lied*
*I never should have mentioned your perversions*
*Or the neighbors that died*
*And the daggers in your eyes*

*See what they've done, they've set you free*
*They think your crimes are just a passing phase*
*They want to put a bag on me*
*The victim of your woman hating rampage*
*If I were a fan of law and order*
*I'd take you back to court and make some noise*
*But the judge who goes fishing with your brother*
*He says "Boys will be boys, and they've got to have their toys"*

*Streets at night*
*It's like walkin' in a jungle*
*Broad daylight*
*I'm never sure what might go down*
*Can't be right*
*Feelin' proud and actin' humble*
*Am I dead or alive*
*Am I believin' all your jive*

*I think I'll turn this thing around*
*Let's see how you like sleeping carefully*
*Let's see you jump at every sound*
*You'll never know for sure*
*It just might be me*
*Doggin' your trail down to the diner*
*Slip a little bamboo in your soup*
*And if you sail off on an ocean liner*
*When you get out to sea*
*You'll find your captain looks like me*

*You're on the loose but you ain't free*
*I'll be your shadow in the darkest night*
*And when that darkest night is through*
*It won't be over, I'll still be after you*

## Chicken Blues

*Chickens on the rooftop*
*Roosters on the green*
*Eggs are rollin' down my shingles*
*Bustin' on my window screens*
*It's a bad day in Black Rock*
*How I wish I could be there*
*Instead I'm runnin' around here with a frying pan*
*Gettin' egg yolk in my hair*

*Susie's got pneumonia*
*Joey's got the flu*
*Just when I think I got it made*
*I run right in to you*
*They've got germs in isolation*
*How I wish I could be there*
*Instead I'm runnin' around here in a surgical mask*
*'Cause your colitis are everywhere*

*I'm sailin' on the ocean*
*Just me and my hungry dog*
*As I emerge from a killer typhoon*
*You appear on a hollow log*
*People get lost out on high water*
*How I wish I could be there*
*But here you are with a bag of steak bones*
*And I'm wishin' I'd left my dog somewhere*

*It's hard to be honest*
*It's hard to earn good pay*
*Just when I'm gettin' a grand a week*
*You call my boss and say*
*You know she's wanted in Siberia*
*For runnin' salt and rusty swords*
*And I won't make like a fugitive*
*'Cause I'd rather be illegal than bored*

## You'd Look Swell in Nothing

*Did you issue an invitation*
*Is it just my imagination*
*Are you inviting me*
*Won't you enlighten me*

*'Cause you'd look swell in nothing*
*Nothing would look well on you*
*There is no designer*
*Who could clothe you finer*
*You look more diviner*
*In your own original*
*You're sinfully unforgivable*

*On the Riviera*
*Or hiking in the High Sierra*
*Even if you meet a bear or*
*A Caribou*
*They'll lie down before you*
*They'll simply adore you*
*If they come upon you in the nude*
*So wear nothing*
*Simply nothing*
*'Cause nothing looks swell on you*

10/5/79

## Good Old Boys

*He's a good old boy*
*His mother's proud of him*
*It was a struggle just to get him full grown*
*Born the 4th of July*
*She began to prophesy*
*If he's not famous then he's gonna be well known*
*Good old boys*
*They're here to stay*
*Good old boys*
*They're born every day*
*Good old boys, good old boys*

*All through school*
*He applied a simple rule*
*Not to get caught and not to try*
*If I do anything at all*
*Then I'm gonna play ball*
*Otherwise I'm just gonna get by*
*Good old boys*
*He's such a mean thing*
*Good old boys*
*He's on the A string*
*Good old boys, good old boys*

*He's beyond participation*
*Due to constant dissipation*
*And he watches TV like an addict*
*He drinks beer by the case*
*And when his team falls on it's face*
*He jumps up and waves his automatic*
*Good old boys*
*He's so excitable*
*It's undeniable*
*He's a good old boy*

*He drives a GMC truck*
*Vintage '53 plus*
*It's got leather seats and dual carburetion*
*With four on the floor*
*And a pin up on the door*
*Exel Kineil was his early inspiration*
*Good old boys*
*They're on the highway*
*Good old boys*
*They're drivin' sideways*
*Good old boys, good old boys*

*I've heard it told*
*Even good old boys get old*
*And finally one day they up and die*
*But don't think he's gone*
*'Cause it won't be too long*
*'Till another mother stands up to testify*
*Look at my good old boy*
*Am I he cute*
*He's Mama's pride and joy*
*In his little suit*
*He's such a good old boy*
*Good old boy*



**Produced by Laverna Moore, Susan Abod & Willie Tyson.** Music Direction and Vocal Arrangements: **Susan Abod and Laverna Moore.** Promotion Assistant: **Joan Gibson.** Photography and Design: **Virginia Blaisdell.** Lead Vocals: **Willie Tyson.** Vocal Introduction on You'd Look Swell in Nothing: **Susan Abod.** Background Vocals: **Susan Abod and Laverna Moore.** Engineers: **Mike Stone**, Gusto Recording Studio, Nashville; **Gene Lawson** and **Fred Cameron**, Oak Valley Studio, Nashville. Mastered by John Eberle, NRP Nashville.

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xx Alix
FILE: DOBKIN
WCUW
playing
music from
wonderful women.
Take care &
Stay well.
XX Alix

| Side One | Side Two |
|---|---|
| Woman To Woman | Living With Contradictions |
| Gwyn's Tune | Separation '78 |
| O.K.O.Y.? | A Mother Knows |
| Theme From 'Getting Ready' | Denny's Tune |
| Just Like A Woman | Living In The Country |

| | |
|---|---|
| Alix Dobkin—vocals, acoustic rhythm guitar | Susann P. Shanbaum—harmonica, lead guitar |
| Renée Purnell—Fender fretless bass | Helen Hooke—Fender electric guitar |
| Karen Beth—guitar, accordian | Paula Gallitano—Fender Rhodes |
| Julie Haines—percussion | River Lightwomoon—drums |
| B.B. Lorenz—drums | Chase Morrison—cello |
| Lise Brown—saxes | J.T. Thomas—piano |




Alix, Denny, Susann

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Producer: Susann P. Shanbaum
All songs arranged by Susann P. Shanbaum
Engineer: Marilyn Ries
Assistant engineer: Jeannie Grassi
Mixed by: Marilyn Ries, Susann P. Shanbaum, Alix Dobkin, Jeannie Grassi, and Danda Stein
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# KRISTIN LEMS *Born A Woman*

## Side One:

**BORN A WOMAN** *words and music by Kristin Lems* ©1986 *Kleine Ding Music (BMI) Kristin Lems-vocals, piano Lynn Keller-electric bass Laurie Haag-drums Peg Wood-electric guitar Joe Spaulding-congas* chorus: Oh it's a great time to be born a woman/ Oh it's a great time to be a woman alive! There are women out in space, there are women on the track/ There are women everywhere, we are movin ahead, we'll never turn back! chorus There are women in the courts, there are women on the beat/ Women doin work at every sort, though the journey is long, the struggle is sweet! chorus Where have we been hiding? Tell me, why did we sleep so long? Finally we are riding. So hold on to your dream and sing! chorus There are women with a surgeon's eye, there are women on the campaign trail/ Women holding their heads up high. When we're holding our own, you know we can't fail/ chorus There are women diving undersea, there are women pouring red hot steel/ All the ways a woman can be, who could ever believe how great it could feel? chorus Where have we been hiding, Tell me, why did we sleep so long? Finally we are riding. So hold onto your dreams and sing. chorus

**STOP THIEF!** *words and music by Kristin Lems* ©1986 *Kleine Ding Music (BMI) Kristin Lems-vocals, piano Lynn Keller-bass Laurie Haag-drums Peg Wood-electric guitar* You broke into my heart without any warning/ Left your muddy footprints all over the place/ You picked the lock at midnight, escaped before morning/ Took off, hardly leaving a trace/ My heart was part open, a dangerous jumble/ You left your greasy fingerprints all over the still/ Just climbed inside, now the place is a shambles/ Just send my insurance the bill! chorus: Stop thief! Get out, you vandal! How'd you get past the dogs at the gate? The break-in alone would be plenty to handle. But once inside, why didn't you stay? You fingered the jewels that my heart possesses. Took a few, threw the rest on the floor. They have no suspects, but I got my guesses—No who'd you go and do that for? chorus Stay away, stay stay away! Don't come near me, at arm's length you stay! And if you don't and if you won't obey/ If you break in, then at least you could try. chorus

**ROSINA** *words and music by Kristin Lems* ©1983 *Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums Steve Eisen-soprano saxophone* You can see her walkin every day, so weary down the street/ Just headin for the subway, or the bus, with swollen feet/ And she's got to do it everyday, just to feed and clothe her kids/ You know, I've often wondered what I wish you did chorus: She leads a life of short nights and endless days you can see the buried hopes still hidden in her face/ She is entitled to so much more than this/ Let's build a dream where she can be seen/ As the queen that she is. The man she is workin for has a name/ Rosino's Pizza Pies/ Maybe if he scrubbed a floor once, he would be less hard to please/ And he thinks Rosino's stupid that she ended up this way/ Don't he know it takes a genius to survive from day to day? chorus How often does she leave at noon to go out on a lark? In twenty years there ain't a day Rosina's home by dark/ And when she's sick and tired, as sick and tired she often be/ She never gives a break, she's on the job nightly chorus

**TRIVIAL PURSUIT** *words and music by Kristin Lems* ©1986 *Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums Mike Rasfeld-tuning instruments* What's the middle name of Paul Revere? How many bubbles in a glass of beer? If you know, it's clear you'll master Trivial Pursuit! Who'd Ike and Mike Slade's stocking size? What's the grand total of White Sox ties? Try to memorize it, playing Trivial Pursuit! But don't ask how many children died in Africa today. If questions get too heavy it's no longer fun to play! How many hairs in Trigger's tail? What's the Latin name of the spotted quail? If you don't know, you'll fail to master Trivial Pursuit. And who is the mother of Rin Tin Tin? Who wrote Ulysses on the head of a pin? Now you will begin to master Trivial Pursuit! But don't ask how much money from our taxes goes to War/ The answer isn't funny and it makes the game a bore! Don't ask how many crooks in Watergate, How many Klan members in your state/ No. Questions like this do not make for Trivial Pursuit! Or how much radiation can a baby stand? How much garbage can you dump on the land/ Questions like this do not stand for Trivial Pursuit! There's trivial tattoos and tournaments, Trivia in the schools and the government, Looks like knowledge went the way of Trivial Pursuit! So what's the middle name of Paul Revere? How many bubbles in a glass of beer? If you know, it's clear you'll cheer for Trivial Pursuit!

**WHERE DO THE ANIMALS GO?** *words and music by Kristin Lems* ©1983 *Kleine Ding Music (BMI) Kristin Lems-vocal, guitar, soprano, alto and tenor recorders Lynn Keller-electric bass Flange Laurie Haag-drums* Where do the animals go during a war? How do they know? or do they ignore it? All of the noise as they turn away flies? Do they know? Do they smell blood In the air, fire In the sky? Do they beware, or do they only stand by, Chewing the grass as the world around dies? When the pastureland burns and there's nowhere to run/ Do the animals wait for their genes to come? Or do they lay in some behind wall rocks, kept far from harm? Brook out of their stalls In restive alarm, know why their foodgivers never returned? And when the war finally ends, the wheat gently waves, the golden field mends, now covered with graves, who but the animals really have learned?

**YOU CANNOT MAKE THEM STAY** *words and music by Kristin Lems* ©1986 *Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-flute* Upon the spot where the green house stood/ Now stands a crane and a pile of splintered wood/ How soon our memories are cruelly tipped away/ And plowed beneath the earth, you cannot make them stay./ No matter what they're worth, you cannot make them stay. Where are the trees that once graced our backyard? I nearly see them If I look very hard/ And all the neighbor kids, why don't they come and play? But no one's left to call, I could not make them stay/ There's no one left at all, you cannot make them stay. I had a lover, and oh, I loved him well/ His ways delighted me more than words could tell/ But when two roads diverged, he chose another way/ And the path less taken, I could not make him stay/ Perhaps I was mistaken, you cannot make them stay. Who is that stranger staring out at me? I see a woman where a young girl used to be. I miss that girl sometimes, more with every day/ And I know I always will, but I could not make her stay/ Sometimes I glimpse her still, but you cannot make them stay. first verse

**OPEN SESAME** *words and music by Kristin Lems* ©1983 *Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums* The lost exam Is ended, and I won't have any more/ The lease runs out this afternoon, my bags are by the door/ I return my books, kissed them goodbye/ And now my spirit's aching to cry, I want to chorus: Open up my life, open sesame my life, what magic do I need to open up my life? Well I sit around the house now, playin piano in the light/ I watch TV and dream by day, can't sleep a wink at night/ All the phone calls here ask for my mom/ They don't know me, I've been gone too long, I've got to chorus The world I knew stayed up all night, brought doughnuts back at dawn/ Now lights go out premidnight and I'm so aware what's gone/ I'd gladly trade in this degree, far being in good company chorus/ The graduation gifts come and I buy them on the sly/ There's nothing won, I've just begun to start to know myself/ Spent years in school and now I'm out/ Don't know what this crazy world is about, but I'll chorus

## Side Two:

**DON'T WANT ANYONE AT ALL** *words and music by Kristin Lems* ©1983 *Kleine Ding Music (BMI) Kristin Lems-vocals, piano Lynn Keller-bass Laurie Haag-drums Peg Wood-electric guitar* I came too late upon the scene/ You were not free, If you know what I mean/ So I tried to stay away/ But deep in my heart, I heard a small voice say, chorus: If I can't have you, don't want any/ If I can't have you, don't want any/ If I can't have you, don't want any/ I can't have you, don't want anyone at all. Well I have known love, I have known hate;/ I have seen more than I care to relate/ But you stopped me dead in my tracks,/ And I fear now there's no turning back. couse chorus People always look in for someone to love/ Someone they can grab on to,/ Doesn't really matter who they're dreamin of,/ But honey, I just want you, cause chorus So give me a look, give me a sign/ That some day, I'll be yours, you'll be mine/ My heart aches, but does not break, It's wastin for you, no matter how long it takes! chorus

**COMFORTERS** *words and music by Kristin Lems* ©1983 *Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums Steve Eisen-tenor sax* So many times each other's comforters/ Now there's nothing left to say except we tried/ No more enjoyment from each other's words/ In other words, this is goodbye/ It won't be easy to find anyone, Who can comfort me about the loss of you/ And as I try to find a new life, I hope someone's there to give you comfort too. When life was too unkind and damaging/ It seemed like you and me against the rest/ A friend beyond our best imagining,/ We put everything to friendship's test/ For such a long time we shared everything/ If we were asked, how could we have known then/ That in this hour, we would not have the power/To give each other comfort once again? The never ending poking to see if the heart breaks my heart to see your pain/ I feel so scared and lonely on my own/ How cold we've grown from all the strain/ Our love is over, oh, our time is past/ We take what we have learned, and lose the rest/ I'm learning how to live alone, but now/ Your memory still comforts me the best.

**THE NATIONAL ROUTE** *words and music by Kristin Lems* ©1986 *Kleine Ding Music (BMI) Kristin Lems-vocals, guitar Lynn Keller-electric bass Laurie Haag-drums Mike Rasfeld-tuning, wood block* Oh on the national route, national route, you can go anywhere/ Long as you know it'll go slow gettin from here to there./ Cause on the national route, rooty toot toot, you can find anything/ Wagons of hay, children at play, isn't it breathtaking! But you can never never know what's around the next bend/ Might be a little patch of snow; might be a dead end/ (hold onto your hond brake!) The national route, give a salute, passing the army base/ Or maybe you're tied all to one side watching a cycle race/ Cause on the national route, you can buy fruit, you can buy vegetables/ Eggs from the farm, cocks from the barn, everything's edible! But you can never never know when there's a detour/ One sign, then off the road you got perhaps you'll return/ To spend an hour! But you can never never know what's round the next bend/ Might be a little patch of snow, might be your best friend/ So smile and pull over! The national route, scooters will scoot, truckers will truck along/ Pass if you must, but do not trust other drivers up tight to you on the national route, stayin astute is stayin alive you know/ So give it a run, go and have fun, give it a go (on the national route!)

**THE WIFE AND THE WHORE** *words and music by Kristin Lems* ©1986 *Kleine Ding Music (BMI) Kristin Lems-vocal Barry O'Neill-concertina* She was as pure as the driven snow when to him she was wed/ Her modesty and virtue placed a high price on her head. A high price on her head. Then he went to sea, and under pressure of chastity to tell/ And families of high degree said he had married well. Said he had married well. It had not been too long o time when he from home did stray/ And with no words to comfort her, would spend whole nights away/ Would spend whole nights away. She knew not where the poor heart burned, "Oh where did I go wrong?" To have a married life so brief and a maidenhood so long." She fell in a swoon/ Found in the pocket of his coat with pebbles made of coal/ And next time he prepared to leave, she clipped a tiny hole. She clipped a tiny hole. On silent streets, with silent feet she followed close behind/ He disappeared into a room, and she could see what he was about to do. She knew the room and she knew the lady and she saw her look upon that door/ A voice within said, "Come on in, Pray, what are you here for? Pray, what are you here for?" The women sat down face to face, the wife looked all about/ "What does my husband come to you?" "My dear, he rents me out. My dear, he rents me out." "Oh, you ruiner of marriages, you homewrecker!" she cried/ "To think that while I lay alone, he stayed here at your side, he stayed here at your side!" "Tis he, not me, that broke your vows, his weakness brings him here; I do not care one whit for him, it's only a career, it's only a career!

"Now listen still, and listen well, I've got a penny. I'm rented nights, I'm bought out right each from necessity, each from necessity." At that, a rap upon the door, the husband, he walks in, both wife and whore rush to the door, receive him with a grin, receive him with a grin. "Oh tell me, is he yours tonight, or just whose turn is it?" The whore said, "Sire, I'm not for hire!" The wife answered in, "I quit!" The wife chimed in, "I quit!" Now it's understood that a whore's no good and a virgin bride is nice/ But laws by men will favor them, so girls, you'd best think twice/ So girls, you'd best think twice!

**PEOPLE** *words and music by Kristin Lems* ©1983 *Kleine Ding Music (BMI) Kristin Lems-vocal, piano, oboe Lynn Keller-electric bass Flange Laurie Haag-drums, cymbals, triangle Peg Wood-electric guitar* I don't make too much money tar the work I have to do/ Some mornings, I sit at my typewriter for minutes til my day is through/ Although the typing bores me, still the coffeebreaks are fine/ I've grown rather accustomed to this old job of mine My walls could use some fixing, so could many things I've got/ My bookshelves are quite makeshift, no, a handymon I'm not/ But my plants were never better, six inches of spring leaves shine I've grown rather accustomed to this old room of mine Now you want to hire a to tow a town that I have never known/ To make my life accountable to more than just my own/ Do you think my life means nothing? Well it might appear that way/ But I've grown rather accustomed to living day by day Well some are taught to live their lives for money or for fame/ I know you wonder why I do not choose to do the same/ And you're right, I'm sometimes lonely, but that's not everything/ Do you think I'd trade my freedom for your golden wedding ring? Do you think I'd trade my freedom for your golden wedding ring?

**SUCH A WORLD/WE ARE STARS** *words and music by Kristin Lems* ©1983 *Kleine Ding Music (BMI) Kristin Lems-vocal, piano Lynn Keller-electric bass Laurie Haag-drums, tympani, cymbals* Such a world, such a world, such a world in your golden hour. You go around and around and yet we stay in one place/ First we're up and then we're down again, the sun and then the moon/ One world to share with each other/ One world to share with each other When all the clouds have been pulled aside and night is clear/ There are the stars and the meteors a spannin' the sky/ Try as we might, we can't reach them, we can only shore their light/ All we can reach is each other/ All we can reach is each other When we are old and our lives are coming to an end/ Round goes the world, we come around again, back into the dust/ None of the big questions answered, no great mysteries are solved/ All we can know is each other/ All we can know is each other (first verse) We are stars, each of us shining/ A golden light we bring/ And therefore do we sing.



**Produced by Kristin Lems and Mike Rasfeld**
**Recorded, mixed and edited by Mike Rasfeld**
**Assisted by Detlef Schmitt**
**Cover design by Simmon Factor**
**Photography by Marla Cohen**
**Recorded at Acme Studio, Chicago, Illinois**
**Please do not tape this record in full.**
**Small labels and their artists need your support!**

**Thanks to Evelyn Dunbar, the cast of Catch It On The Run, the folks at Flying Fish and Acme, Simmon & Marla, the musicians and my family & friends.**

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1304 W. Schubert
Chicago, IL 60614
FF379

Flying Fish

# *Libana*



# *Handed Down*

# Libana

Susan Robbins, *Artistic Director*

## Handed Down

Women's vocal and instrumental dance music from the Middle East and Eastern Europe



**Back row (left to right):** Susan Robbins—*accordion, balalaika, gardon, guitar* (Deror yikra), *hammered dulcimer, 'ud* / Helen Cohen / Lisa Bosley—*clarinet* / Judy Kaye / Martha Rounds / Charlotte Miller—*double bass*

**Middle row (left to right):** Marytha Paffrath—*bowed psaltry, dumbek* (Sepastia bar, Karsilamas) / Anne Slepian / Janet Penn / Karen Thomas / Angela Krimsky / Jane Goodman—*guitar* (Machar)

**Front row (left to right):** Beth Cohen—*suzalyne, violins* / Cheryl Weber / Linda Ugelow—*dumbek* (Ala dal'ona) / Michele Turek—*dumbek* (Deror yikra), *tambourine*

*Handed Down* celebrates the distinctive musical traditions of Eastern Europe and the Middle East. The music depicts and gives voice to the polarity and confluence of life and death, freedom and oppression, celebration and despair. *Handed Down* juxtaposes haunting laments for the losses of war and slavery with jubilant exaltations of community and sensuality and determined evocations of vision and hope. These are songs and dances of women's joys, sorrows, dreams, and passions; creative expressions of a past that is profoundly contemporary.

As women in the twentieth century, Libana experiences, through music, kinship with women in cultures and centuries very different from our own. There is power in this music, and we hope that the listening renders—as the performance does for us—renewed energy with which to work toward inner strength, global concord, and affirmation of the spirit and integrity of all people.

### Side One

| | | |
|---|---|---|
| **Gogov** | Georgia, U.S.S.R. | 2:27 |
| *vocal soloists*—Angela Krimsky and Linda Ugelow / *balalaika, full chorus* | | |
| **Sepastia bar** | Turkish Armenia | 3:30 |
| *clarinet, 'ud, violin, double bass, dumbek, hand claps* | | |
| **Ala dal'ona** | Lebanon and Syria | 2:19 |
| *vocal soloists*—Judy Kaye and Jane Goodman / *'ud, dumbek, tambourine, full chorus* | | |
| **Karsilamas** | Greece | 2:50 |
| *violin, hammered dulcimer, dumbek* | | |
| **Vorsgan'akhper** | Persian Armenia | 4:52 |
| *vocal soloist*—Susan Robbins / *bowed psaltry, suzalyne* | | |
| **Deror yikra** | Yemenite Jewish | 3:14 |
| *vocal soloists*—Susan Robbins and Lisa Bosley / *suzalyne, guitar, double bass, dumbek* | | |
| **Machar** (*music and text by* Naomi Shemer) | Israel | 2:24 |
| *vocal soloist*—Judy Kaye / *violin, clarinet, accordion, guitar, double bass, full chorus* | | |

### Side Two

| | | |
|---|---|---|
| **Dimjaninka** (*arr.* Koutev) | Bulgaria | 1:43 |
| *full chorus* | | |
| **Šiletora sestorka** | Serbia, Yugoslavia | 2:26 |
| *violins, accordion, double bass* | | |
| **Šetnala se dona** | Dragovištica, Bulgaria | 1:14 |
| *vocal soloists*—Lisa Bosley and Linda Ugelow | | |
| **Što si, goro, povjaxnala** (*arr.* Koutev) | Pazardžiško, Bulgaria | 3:15 |
| *full chorus* | | |
| **Senkim a világon** | Béla Bartók (1881–1945) | 1:33 |
| *full chorus* | | |
| **Bolyongás** | Bartók | 1:50 |
| *full chorus* | | |
| **Lepi Juro** | Croatia, Yugoslavia | 1:39 |
| *full chorus* | | |
| **Gyimesi Zene** (*medley compiled by* Csaba Ökrös) | Hungarian | 2:41 |
| *violin, gardon* | | |
| **Dragana sedi v gradina** (*arr.* Koutev) | Elin Pelin, Bulgaria | 2:56 |

*full chorus / 1st duet*—Helen Cohen and Linda Ugelow / *2nd duet*—Lisa Bosley and Jane Goodman / *quartet*—Angela Krimsky, Marytha Paffrath, Susan Robbins, Michele Turek

For thousands of years women have been singing and dancing. Music has enlivened daily tasks, depicted village life, and served as a ritualized response to life's events. Song has been woman's constant companion in love and in mourning. As she sowed, reaped, spun, wove, or lulled a child to sleep, woman translated her experience into song.

Libana is a performing ensemble dedicated to rediscovering women's ancient and often undocumented musical heritage. Artistic Director Susan Robbins founded Libana in 1979 to explore music written or sung "by, for, or about women." We named ourselves Libana after a tenth-century Moorish woman poet, philosopher, and musician. We later learned that the name Libana derives from an Arabic verb meaning "to nurture from the breast."

Libana's early repertoire spanned many cultures and ages, from the Balkans to the British Isles and from medieval to contemporary times. As the group evolved, our affinity for folk traditions became apparent. We were especially drawn to Eastern Europe, where women's songs and dances have long been an integral part of village life. We continue to explore the diverse Eastern European musical styles as well as to seek women's cultural legacy in other areas of the world.

As Libana encounters music of past ages, we are frequently called upon to reinterpret and expand tradition. Our primary goal is to perform music and dance that derives directly from women's history and is indigenous to female experience. Our exploration has sometimes led us to music that—while not specifically women's—does reflect aspects of women's reality. We have also chosen to play instrumental music, although this was rarely wom n's realm.

Libana's synthesis of musical and cultural elements creates a new tradition within our contemporary setting and is a reclamation of that which expresses what we are, have been, and can be . . . a handing down of dream, spirit, and aspiration.

*Recorded at* the Somerville Media Action Project, Somerv MA, and Splice of Life Studio, Brighton, MA, November, 1984–February, 1985

*Engineered by* Alan Mattes and Bruce Bartone

*Mixed at the* Somerville Media Action Project with artistic consultation from Susan Robbins and Beth Cohen

*Produced by* Bruce Bartone and Alan Mattes of HBS Productions and Susan Robbins

*Production coordinator* Linda Ugelow

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*Cover text written by* Marytha Paffrath with Jane Goodman; editorial assistance by Angela Krimsky

Notes and translations on insert.

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*Spinning Records* SR-001

WRA1-148

# Libana

# Handed Down

Women's vocal and instrumental dance music from the Middle East and Eastern Europe

**Members of Libana**

| | |
|---|---|
| Lisa Bosley | Janet Penn |
| Beth Cohen | Susan Robbins |
| Helen Cohen | Martha Rounds |
| Jane Goodman | Anne Slepian |
| Judy Kaye | Karen Thomas |
| Angela Krimsky | Michele Turek |
| Charlotte Miller | Linda Ugelow |
| Marytha Paffrath | Cheryl Weber |

Susan Robbins, *Artistic Director*

## Side One

### Gogov — Georgia, U.S.S.R.

Oh, dark-haired woman, what will our life be? My heart is on fire thinking about the future; shoulder to shoulder we go forward . . . our friends, our people, together.

*vocal soloists*—Angela Krimsky, Linda Ugelow
*balalaika*—Susan Robbins

### Sepastia bar — Turkish Armenia

*A well-known Armenian folk dance. Originally a competitive men's dance,* Sepastia bar *was danced by women beginning in the 1920's in Armenian-American communities.*

*clarinet*—Lisa Bosley
*violin*—Beth Cohen
*double bass*—Charlotte Miller
*dumbek*—Marytha Paffrath
*'ud*—Susan Robbins
*hand claps*—full chorus

### Ala dal'ona — Lebanon and Syria

*This is a well-known love song, sung by many Arab peoples throughout the Middle East.*

*Chorus:*
A gentle breeze is blowing from the west
It is soothing because it comes from my love.

The playful breeze enhances my feelings;
Bring good health and strength!
Give my heart lightness and beauty
So that my friends will love me.

Breeze, come from near my garden,
Bring the fragrance of the flowers,
From the rose and from the pomegranate,
Then will our flesh touch.

Cool breeze, come from the mountain top
From all directions;
How lovely it is to sit under the grapevine,
How lovely is the eating of bread and olives.

*vocal soloists*—Judy Kaye, Jane Goodman
*'ud*—Susan Robbins
*tambourine*—Michele Turek
*dumbek*—Linda Ugelow

### Karsilamas — Greece

*A tune played for an urban dance form, most commonly done as a couple dance, face to face.*

*violin*—Beth Cohen
*dumbek*—Marytha Paffrath
*hammered dulcimer*—Susan Robbins

### Vorsgan'akhper — Persian Armenia

*Armenians have a long history of invasion and persecution by neighboring peoples. Two thirds of the population were massacred during World War I, and the resulting pain of personal loss is a stark presence in much Armenian music. This is a mourning song of a mother for her son.*

"Brother hunter, you come from the mountains, you were searching for your love. Tell me, have you seen my son?"

"I have seen him on the mountain top where the shimmering mint and parsley grow. He was in red and green; roses had been placed on his chest."

*vocal soloist*—Susan Robbins
*suzalyne*—Beth Cohen
*bowed psaltry*—Marytha Paffrath

### Deror yikra — Yemenite Jewish

May freedom be proclaimed for daughters and sons alike . . . Plant a vine in my vineyard; look to my people and hear their laments. Place in the mountain waste fir and acacia, myrtle and elm. Give to us all abundant peace, like the flow of a stream.

*vocal soloists*—Susan Robbins, Lisa Bosley
*suzalyne*—Beth Cohen
*double bass*—Charlotte Miller
*guitar*—Susan Robbins
*dumbek*—Michele Turek

### Machar — Israel
(*Music and text by* Naomi Shemer)

*A contemporary Israeli song, Machar expresses a vision of peace that could well apply to many areas of the world.*

Tomorrow, perhaps we will set sail, and on the old warships, we will plant oranges.

Tomorrow, perhaps with a thousand clappers, the festive bells will ring.

Tomorrow, there will be a home for everyone, and a song will soar in the air, and a blaze of flowers and colors will rise up from the midst of the ruins.

Tomorrow, when the wars have all ceased, our hearts will be at peace.

Tomorrow, everyone will build with their hands what we dream about today.

*Chorus:*
All this is not a proverb and not a dream; this is as real as the light of noon. All this will come tomorrow if not today, and if not tomorrow, then the next day.

*vocal soloist*—Judy Kaye
*clarinet*—Lisa Bosley
*violin*—Beth Cohen
*guitar*—Jane Goodman
*double bass*—Charlotte Miller
*accordion*—Susan Robbins

## Side Two

### Dimjaninka — Bulgaria
(*arr.* Koutev)

*This is a contemporary arrangement of a village folk song by Philipe Koutev, a prominent Bulgarian conductor. The text reflects the pressure that society places on women to conform in their appearance to predetermined cultural standards.*

Dimjaninka went to the well, the watering place, the source. She looked into the water, as into a looking glass; she looked at herself in this mirror.

I am fair and rosy. . . . If I were a little taller, and darker, my life would be happier.




### Siletora sestorka — Serbia, Yugoslavia

*A kolo played for an U šest, a popular Serbian dance form.*

*violins*—Beth Cohen
*double bass*—Charlotte Miller
*accordion*—Susan Robbins

### Šetnala se dona — Dragovištica, Bulgaria

*This song is from a collection of songs recorded in Bulgarian villages by Martha Forsyth. The energetic rhythm of this dance song contrasts with the gravity of the text. The cuckoo is often a symbol of death.*

Dona walked about in the green forest, looking for her brother. She asked everyone she met. She met the cuckoo and asked, "Cuckoo, since you fly way up there, didn't you see my brother somewhere?"

"He is down there, lying sick among the leaves with nine fierce wounds."

*vocal soloists*—Lisa Bosley, Linda Ugelow

### Što si, goro, povjaxnala — Pazardžiško, Bulgaria
(*arr.* Koutev)

*This common theme in Bulgarian music results from the Bulgarian people's centuries-long struggle against invasion and oppression.*

"Forest, why have you faded and withered? Has frost covered you, green forest, or has fire burned you?"

"Frost has not covered me, nor has fire burned me. But last night, three chains of young slaves passed through: the first chain, all fine young men, the second chain, young women, and the third chain, mothers who had to leave their young children."

"Not from fire or frost, but from grief has the green forest faded and withered."

*In 1935, Béla Bartók, one of Hungary's foremost composers and ethnomusicologists, wrote 27 vocal pieces for children's or women's chorus. The texts are taken from folk poetry, and although the music is his own, the richness of Hungarian folk music is evident.*

### Senkim a világon — Béla Bartók (1881–1945)

"My home is in the mountains; I am alone in the world. All is silent but the soft murmur of the river below. The rush of the summer stream chills in the winter, but my heart full of pain will never come to rest."

### Bolyongás — Bartók

"I'm wandering in the wild forest at night,
The pain of my heart is driving me here;
I will go into the dark forest alone,
Not even God will have mercy on me.

I used to have a house, it was burned;
I used to have a vineyard, it was ruined;
I used to have a horse, it was stolen;
I used to have a lover, she is gone.

Ever since my lover was taken from me
My life has been full of despair.
I'm going in the dark forest alone,
Not even God will have mercy on me."

### Lepi Juro — Croatia, Yugoslavia

Beautiful Juro made the bonfire in the evening on St. George's day. With his right hand he made the bonfire, and with his left hand he wove the wreath.

### Gyimesi Zene — Hungarian
(*medley compiled by* Csaba Ökrös)

*The Gyimesi Csángók are a Hungarian people living in relative isolation in the southeastern Carpathian mountains in Romania. Their music is considered to be the oldest form of Hungarian music still in existence.*

*violin*—Beth Cohen
*gardon*—Susan Robbins

### Dragana sedi v gradina — Elin Pelin, Bulgaria
(*arr.* Koutev)

*We learned this arrangement of a village song from Ethel Raim, whose work with us has been an inspiration in our exploration of Balkan music.*

Dragana, a young woman, sits in the garden under a white rose bush, embroidering and singing a song. Above her a nightingale speaks: "Let's see who can outsing the other. If you outsing me, you can cut off my wings. If I outsing you, I will cut off your hair."

Dragana skillfully outsings the nightingale. The nightingale pleads, "Cut off my feet, not my wings! I have a nest of eggs to hatch." "Little nightingale, little bird, I don't want to cut off anything. It is enough for me that I outsang a nightingale."

*1st duet*—Helen Cohen, Linda Ugelow
*2nd duet*—Lisa Bosley, Jane Goodman
*Quartet*—Angela Krimsky, Marytha Paffrath, Susan Robbins, Michele Turek

Special thanks to John Fleagle for the use of his 'ud and double bass, to Steve Kotansky for the use of his gardon, and to all of our supporters who helped make this project possible.

The suzalyne is a five-string violin with sympathetic strings, designed and handcrafted by Susan Norris, Plainfield, Vermont.

Transliterated texts of these songs are available from Libana. Please write to:

Libana, Inc.
16A Ivaloo St.
Somerville, MA 02143

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Made in Canada WRA1 148

Have you ever known someone who laughed at all your jokes — I mean, really laughed, not this ha-ha sardonic stuff, but laughed — and you just knew she had to have an exceptional sense of humor to be so quick to appreciate everybody else's?

I mean who else would have the chutzbah to write a song about a housemate she didn't get along with, by hiding the meaning in a tree song called "Don't Needle Me"; and filling it with puns and sound effects, so each time its heard, a new funny image is revealed. I mean, really, is nothing sacred anymore?

Nancy Tucker tells me she loves to write instrumentals, and someday she's going to put together an album of exclusively instrumentals. When I watch her fingers flying over the frets, I can't help but wonder and be in awe of how many hours and hours of endless years of practice back up those fingers. On this album, "The Card Shuffler", and "That Spanish Thing", feature compositions on both six-string and twelve-string guitars.

But to me, the most magnetic quality in all of Nancy's musical expression, is her compassionate alto voice — so much more than soothing, her voice is encompassing, loving, and deeply understanding.

In contrast to humorous protest songs such as "I'm Not Too Short", and "Watermelon", Nancy does have a soft side which escapes in exquisite sensitivity. When I first saw her, she was drawn up to her full 5'0", masterfully commanding the stage with a twelve-string guitar, and communicating, in song, her desire to express. I was impressed with that expressiveness in the song, "I'll Just Let It Be". I said to myself, this is a spiritual woman, this woman is deep. I've got to meet her.

*Jackie Odess-Gillett*



## SIDE ONE

### UNDISTURBED

*N. Tucker: vocals, six and twelve string guitars, triangle, French horn synthesizer; Bill Pere: string synthesizer, bass; Ron Patton: cymbol; Scott Tucker: trumpet.*

### DISTANCE

*N. Tucker: vocals, six string guitar, bass synthesizer; Bill Pere: string synthesizer.*

### I'LL JUST LET IT BE

*N. Tucker: vocals, six string guitar.*

### CARD SHUFFLER

*N. Tucker: twelve string guitar.*

### KALEIDESCOPE BLUES

*N. Tucker: vocals, six string guitar, bass synthesizer, background vocals, finger snaps, end vocal harmony; Bread and Roses: background vocals, xylophone, finger snaps; Karen Kane: scream.*

### HEAVEN IS LOSING ALTITUDE

*N. Tucker: vocals, six string guitar.*

### HEAVEN IS GAINING ALTITUDE

*N. Tucker: vocals, twelve string guitar.*

## SIDE TWO

### WINTER WIND

*N. Tucker: vocals, six and twelve string guitars, cabasa; David Stoltz: bass; Ron Patton: cymbol.*

### EMBER TO FLAME

*N. Tucker: vocals, six string guitar, bass synthesizer; Elizabeth Kellog: cello.*

### THAT SPANISH THING

*N. Tucker: six and twelve string guitars.*

### DON'T NEEDLE ME

*N. Tucker: vocals, twelve string guitar, trombone synthesizer, sound effects, rasp, synthesizer; Bill Pere: sound effects, synthesizer; George Tucker: tree.*

### I'M NOT TOO SHORT

*N. Tucker: vocals, six string guitar.*

### WATERMELON

*N. Tucker: vocals and six string guitar.*


Executive Producer: Nancy Tucker
Producers: Bill Pere, Chase Morrison

Front Cover Photo: Jan Bennett
Back Cover Photo and Sleeve Photos: Cary Chapin
Typesetting: Creative Art Resources Inc. Bloomfield, Ct.
Arrangers: Nancy Tucker, Bill Pere, the musicians, and combinations thereof

Recorded at:

Mystic Music Studio, Mystic, Ct.
Engineer: Bill Pere

Master Sound Studio, East Lyme, Ct.
Engineer: Ron Patton

Splice of Life Studio, Brighton, Mass.
Engineer: Karen Kane

Euphoria Sound Studio, Revere, Mass.
Engineer: Karen Kane

Live Recording:

St. Joseph's Hall, Providence, R.I.
Thank you Rhode Island Women's Community!
Engineer: Bill Straus, Providence, R.I.

Mixed at:

Euphoria Sound Studio, Revere, Mass.
Engineer: Karen Kane

Pressed at:

Wakefield Manufacturing, Phoenix, Arizona

*This album is dedicated to the loving memory of my dear friend George P. Bowman IV (1953-1977)*

Thanks to: Scott Tucker, Chase Morrison, Cary Chapin, Bill Pere, CSA, Jan Bennett, and Ron Patton for their special help and support, and to the Hartford Women's Community for their many years of support.

Special thanks to: Roberta King and George and Fran Tucker who made this record possible.

I love you prunes.



*Please direct all correspondence and bookings to:*
Nancy Tucker
P.O. Box 186
Bloomfield, CT 06002



Cella-Flower Records

# BILL KEHR



## The Candy Man Plays For People

New York, New York
La Cucu Racha
You Needed Me
Bartenders Polka
I Don't Want To Walk Without You
Johnson Rag
Chicken Polka
Peg O' My Heart
Mame
Bridge Over River Kwai March
Hawaiian Wedding Song
Orange Blossom Special

# BILL KEHR

STEREO
KCK 012

# The Candy Man Plays For People

The Very Best
To the Lear's
"Love" Bill

In this - my sixth album, I always like to have a little different offering musically speaking. So first off, I wish to express many thanks to my long time friend and HAPPY ORGAN recording partner *Bob Kames for the use of the Elegante, the newest luxury organ from HAMMOND. This is a pretty wild machine and is featured on such songs as The Hawaiian Wedding Song, Peg O' My Heart, Bartenders Polka, Bridge On the River Kwai, etc. Other songs utilize my pet, the Lowrey C-500 and others. The Lowrey is featured in You Needed Me & and Orange Blossom Special - because of its terrific variety of sounds.

As many of you know, the Candy Man title comes from the fact that I am in the homemade candy business. Now in our 50th year.

When not in candy up to my ---, I am with my music and try to play for the people - HENSE THE TITLE. There are many moods in this album and I hope that at least some will please you.

Love,
Bill
"The Candy Man"

*P.S. Bob is the Hammond Organ dealer for the Milwaukee area.

Side One

1. NEW YORK, NEW YORK
   John Kander - Fred Ebb, Big 3, UA Release 3:47
2. LA CUCU RACHA
   Ned Washington - D. Savins/ Robins Music Corp. 1:53
3. YOU NEEDED ME
   Charles Randolph Goodrum/ Chappell & Co., Inc. 3:25
4. BARTENDERS POLKA*
   Sam Ward - H. Gerlach - Tedy Demy/ Southern Music Pub. Corp. 2:17
5. I DON'T WANT TO WALK WITHOUT YOU*
   Frank Loesser & Jule Styne/ Paramount Music Corp. 4:34
6. JOHNSON RAG
   Gary Hall - Henry Kleinkauf/ Robbins Music Corp. 1:57

Side Two

1. CHICKEN POLKA*
   P.D. 2:04
2. PEG O' MY HEART
   Alfred Bryan - Fred Fisher/ Leo Feist, Inc. 2:30
3. MAME*
   Jerry Herman/ Jerryco Music Co. - Edwin H. Morris & Company 3:22
4. BRIDGE OVER RIVER KWAI MARCH*
   Melcome Arnold/ Columbia Pictures Pub. - Shapiro Bernstein & Co. 2:32
5. HAWAIIAN WEDDING SONG*
   Al Hoffman, Dick Manning, Charles E. King
   Mca Music, Leeds Music Ltd. 4:04
6. ORANGE BLOSSOM SPECIAL
   Ervin Rouse/ MCA Music 4:12

**CREDITS**
Hammond Elegante
Lowrey C-500
Hammond Classic
Hammond H-300
Arp. PRO DGX
Arp String
Farfisa Syntorchestra
Wersi Rhythm
Two 4 Channel Leslies

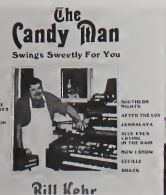
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**HOT BUTTER & SOUL**

**Living Jazz**

Arranged and Conducted by Phil Bodner
Produced by Ethel Gabriel

**SIDE 1**

Walk On By (ASCAP 2:03)
By the Time I Get to Phoenix (BMI 3:24)
ABC (BMI 4:43)
Get Ready (BMI 4:04)

**SIDE 2**

Games People Play (BMI 2:30)
It's All In the Game (BMI 3:00)
Sweet Buttercup (ASCAP 4:35)
Hyperbolicsyllabicsesquedalymistic (BMI 4:33)

*Recorded in RCA's Studio C, New York City*
*Recording Engineer: Bob Simpson*

# HOT BUTTER & SOUL

## THE NEW WAY TO SERVE JAZZ

If it has to be explained, it probably isn't soul.

There's something so open and obvious about soul that instant understanding takes place. You just know when you're hearing the truth—when it's being said straight out.

When it's hot butter and soul you're with, it's the truth that really cooks. Check with Isaac Hayes for the original recipe. He's the James Beard of jazz; the man who put the heat under what was already happening and then stirred it his own way.

On the top seller charts month after month, the hot buttered soul movement is clearly the new way to serve jazz. Phil Bodner acknowledges it here with some of his own special arrangements and at times he's accented the proceedings with a taste of the big band sound of Blood, Sweat & Tears.

In this package you'll find hot familiar hits like *It's All In the Game, ABC, Get Ready* and *Games People Play* plus one slowly simmered original, *Sweet Buttercup*. Also included are such Isaac Hayes specialties as *By the Time I Get to Phoenix, Walk On By* and *Hyperbolicsyllabicsesquedalymistic*. No matter how you spell it the whole thing is pronounced "jazz." *Living Jazz*.

Living Jazz is, as always, the finest music men in the world putting it together freely, easily. Living Jazz is blues, unabashed happiness, beauty, love, joy, sunshine, shadows, reality, life. It's all here, blended with the emotional warmth of today's say-it-out-loud, let-everybody-know-it sound.

JIM AYLWARD

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TRS 4206 STEREO

# WOMAN TO WOMAN

## SHIRLEY BROWN



Truth RECORDS T.M.

SHIRLEY BROWN

WOMAN TO WOMAN

TRS 4206 STEREO

# SHIRLEY BROWN

# WOMAN TO WOMAN



Phenomenon means having your first single record...“Woman To Woman”...sell a million in eight weeks.

Born on January 6, 1947 in West Memphis, Arkansas, Shirley moved north to the plains of Illinois and settled with her family in the town of East St. Louis. Like many other Black performers, Shirley first sang in the church, then she would sing whenever she could with most of the bands around town.

“Woman To Woman” has been called a natural hit for in the recording sessions it came together rather easily with the combined efforts of writers, producers, musicians and engineers. The most important element of the team is the singer, Shirley Brown, who delivers each song sung with natural ability.

She has an innate feeling for the lyrics that makes them come alive and impress themselves on the listener’s mind and memory. Her phrasing of the words to the songs “Stay With Me Baby,” “I Need You Tonight,” “Ain’t No Fun,” and “Got To Go On Without You,” and the sensitivity she expresses show that somewhere, somehow, Shirley must have had experiences much like those she sings about.

Shirley Brown is fresh evidence that the fertile musical fields of the South have once again given bloom to a sensational singer.

*Deanie Parker*

**SIDE I**

1. IT AIN’T NO FUN
2. LONG AS YOU LOVE ME
3. STAY WITH ME BABY
4. I’VE GOT TO GO ON WITHOUT YOU

**SIDE II**

1. WOMAN TO WOMAN
2. SO GLAD TO HAVE YOU
3. PASSION
4. I CAN’T GIVE YOU UP
5. I NEED YOU TONIGHT

(Between You and Me)

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PRODUCED BY: JIM STEWART, AL JACKSON

MUSICIANS: AL JACKSON-Drums/BOBBY MANUEL-Guitar/DONALD “DUCK” DUNN-Bass/MARVELL THOMAS-Piano/LESTER SNELL-Organ/HORNS: THE MEMPHIS HORNS, INC./STRINGS: THE MEMPHIS SYMPHONY ORCHESTRA

BACKGROUND VOCALS: CHARLES CHALMERS SINGERS

ARRANGED BY: JAMES MITCHELL, LESTER SNELL

ENGINEER: WILLIAM BROWN

MASTERING: LARRY NIX, BO BOHANNON

CREATIVE DIRECTION: THE STAX ORGANIZATION

PHOTOGRAPHY: GERALD HEARN

SPECIAL THANKS TO ALBERT KING, RUBY NICHELSON, LORI STEWART WILLIAM BROWN and CHALMERS-RHODES-CHALMERS

Truth RECORDS T.M.

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# Soul Children



OPEN DOOR POLICY

# FACTS OF LIFE DEPT.



Stir Up the Boogie
Who You Used to Be
Strangers
Summer in the Shade
Can't Give Up a Good Thing
Butt La Rose
Hard Living with a Man
Believing

Produced by David Porter and Lester Snell

℗ 1978, Stax Records. Distributed by Fantasy® Records, Tenth and Parker, Berkeley, California

STX-4105




Produced by David Porter and Lester Snell

Strings and horns arranged by Lester Snell

Lester Snell, Swain Schaeffer — keyboards
Michael Toles, Jimmy McGhee, Greg McIntosh — guitars
Ray Griffin, George Journigan — bass
Blair Cunningham, Bruce Means, Tim Dancy — drums
Walter V. Person — percussion

Jack Hale, Bill Flores — trombones
Ben Cauley, Paul Hill — trumpets
Lewis Collins, Bill Easley, Andrew Love — saxophones

Strings — Memphis Symphony Strings

Emerson Able — copyist

Recording engineers — William C. Brown III, Robert Jackson,
Warren Wagner, Mike Daniels
(Ardent Recording Studio, Shoe Productions, North
American Studios, Memphis)

Remix — William C. Brown III, Robert Jackson,
David Porter, Lester Snell
(Ardent Studio, Memphis)

Mastering — Larry Nix, Bo Bohannan
(Ardent Studio/Lab Two, Memphis)

Special thanks to Memphis & Momma,
and William C. Brown III.

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Tenth and Parker
Berkeley, Ca. 94710

Side 1:

## 1. STIR UP THE BOOGIE, Part II (3:40)

Stir up the boogie, stir up the boogie in you

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie
*(Repeat)*

Party people, clap your hands
Party people, get up and dance
All you need is a boogie mind
Come on people, it's party time
Hey girl, what you gonna do
Just let me put you in a boogie mood

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie

Hey lady, in your sexy dress
Boogie down in this discotheque
All you need is a boogie song
And we can party all night long
Hey fellas, what you gonna do
Get up and move to this boogie groove

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie

Party people, clap your hands
Party people, get up and dance
Hey lady, in your sexy dress
Boogie down in this discotheque
Hey girl, I like the way you move
Just let me put you in a boogie mood

Let me stir up the boogie in your soul
Let me stir up the boogie, stir up the boogie

Be real for the boogie
Be good to the boogie
And the boogie gonna be good to you
Let's scat for the boogie

Music and lyrics by Henderson Thigpen, James Banks,
and David Witherspoon. © 1978, Swelka Music/
Benfel Music — BMI. All rights reserved.

## 2. WHO YOU USED TO BE (3:30)

If I give you the man you fell in love with, honey
Will you give me, will you give me
The woman you used to be, the woman you used to be

Good thing just went bad
Somehow we lost what we had
Our love has lost all the fun
And little lies started with one big one
I do one wrong and you do two
You hurt me and I hurt you

If I give you the man you fell in love with, honey
Will you give me, will you give me
The woman you used to be, the woman you used to be

And if I give you the woman you fell in love with
Will you give me, will you give me
The man that you used to be, the man that you used to be

Look for me and find I'm gone
We got a house but nobody's home
I know what it takes for you, baby
But I won't do 'cause you won't do
Love is always willing to try
True love is never asking why
Let's get it together, let's get it together
Make it right *(7 times)*
Let's get it together

Do it *(7 times)*
Let's get it together
Do it *(7 times)*
Let's get it together

And if I give you the man
If I give you the woman
Will you give me, will you give me
The woman you used to be
The man that you used to be

I'll be the man (Let's get it together)
I'll be the woman (Let's get it together)
If I give it to you
Will you give it to me
What it took to get you
I'm gonna use to keep you

If you give it to me
I'm gonna give it to you.

Music and lyrics by Rene LeBeau Porter,
David Porter, and Lester Snell. © 1978,
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## 3. STRANGERS (3:47)

Strangers, strangers
But last night we were the best of friends

You told me you had to go now
And you hope that you'll be able to see me again
But your hand belongs to another
And we could only be a one-night stand

Lucky me, girl, for meeting you
Sad me, sad me, sad me now that you're gone

Strangers, strangers, strangers
But last night we were the best of friends

I see how bad you needed
What I needed, you freely gave it all
I didn't want to turn and leave you
Tears in your eyes, you said please don't call

Good thing, girl, that I'm patient
Bad thing, bad thing, bad thing! I don't know, I don't know for how long

Strangers, strangers, strangers
But last night we were the best of friends

When you can be where you can
Please show some sign that I'm on your mind
Please do that, please do that, please do that
So that I won't feel that we're just

Strangers, strangers, strangers
But last night we were the best of friends.

Music and lyrics by David Porter and Lester Snell.
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## 4. SUMMER IN THE SHADE (4:48)

Summer in the shade
You and I together got it made
Summer in the shade
You got it made, you got it made

Summer in the shade
You and I together got it made
Funnin' in the sun
So lucky to have my special one

Summer in the shade
You got it made, you got it made

Plannin' for tomorrow
What I'm doin' today
Don't want it too heavy
'Cause I like it this way
I won't bother yours
Please don't touch mine
You can have your hot sun
I got soft sunshine

Groovin' with my lady
Everything is shady
Me and my baby, we've got

Summer in the shade
You and I together got it made
Summer in the shade
You got it made, you got it made

Funnin' in the sun
So lucky to have my special one
Plannin' for tomorrow
What I'm doin' today
Don't want it too heavy
'Cause I like it this way

Groovin' with my lady
Everything is shady
Me and my baby

We got summer in the shade
You and I together got it made
Summer, summer, summer in the shade
You and I together got it made
Funnin' in the sun
So lucky to have my special one
Summer in the shade
You got it made, you got it made

Groovin' with my lady
Everything is shady
Me and my baby

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## Side 2:

## 1. CAN'T GIVE UP A GOOD THING (3:46)

What you do-woo-woo, turns me on
Just like fire in my bones
Warm warm warm warm warm warm hot

I want my good thing, I want my sweet thing
I want my good thing, I want my fine thing
I want my sweet thing
*(Repeat)*

Some men feel they've got to have a lot
But I'm satisfied, yes I am, with what I've got
I don't need what's out there in the street
The good love you give me, I know it can't be beat

Can't give up a good thing, can't give up a sweet thing
Can't give up a fine thing, can't give up a good thing

It's not only the way you make love to me
It's the way you carry yourself, your personality
You don't make any promises, no, that you can't keep
And I know your good love belongs to only me

Can't give up a good thing, can't give up a sweet thing
Can't give up a fine thing, can't give up a good thing
*(Repeat)*

I want my good thing (sho-nuff what I want)
I want my sweet thing (sho-nuff what I need)
I want my good thing (yeah)
I want my fine thing, I want my sweet thing

I want my good thing (that's what I want)
I want my sweet thing (sho-nuff what I need)
I want my good thing, I want my fine thing
I want my sweet thing

Music and lyrics by Joe Shamwell. © 1978.
Groovesville Music — BMI. All rights reserved.

## 2. BUTT LA ROSE (5:05)

Hey hey hey hey hey Butt La Rose, Butt La Rose
*(Repeat)*

I hear you fellas talkin' about your brick house
But I got a lady who will make her look like a mouse
Now I ain't braggin' but I sure ain't jokin'
When she starts walkin' the streets start smokin'

They call her Butt La Rose
She wears them sexy clothes
They call her Butt (huh?) La Rose
And everybody knows

That woman's built like a woman ought to
She's a Mississippi farmer's daughter
She's a lover, she's not a player
And she don't need no bricklayer

They call her Butt La Rose
She wears them sexy clothes
They call her Butt (huh?) La Rose
And everybody knows

Hey hey hey hey hey hey Butt La Rose, Butt La Rose
*(Repeat)*

If you don't know what I'm talking about
Then close the door on your brick house
And when the wind starts to blow
Then you'll know that she passed your door

They call her Butt La Rose
She wears them sexy clothes
They call her Butt (huh?) La Rose
And everybody knows

Shake it Butt La Rose, shake it
Shake it Butt La Rose
Butt La Rose, you're so fine
You're so fine, fine as Georgia pine
Butt La Rose, I wanna make you mine
Butt La Rose, come in this corner with me
And let me whisper something in your sweet ear

Shake it Butt La Rose, Shake it, shake it Butt La Rose *(3 times)*
Hey hey hey hey hey hey Butt La Rose, Butt La Rose
*(Repeat)*

Music and lyrics by Q. B. McClinton. © 1978,
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## 3. HARD LIVING WITH A MAN (4:32)

It's hard living with a man
Giving him my hand
With a promise to endure
It's hard bitin' back my tongue
When something that he's done
Makes me feel so insecure

It's hard living with a man
It's hard living with a man
But living with a man is easier
Far easier than living alone

It's hard getting up at six
Just in time to fix
Something he might not even eat
It's hard picking up his clothes
The clothes that he throws
An inch from my feet

It's hard living with a man
It's hard, so hard living with a man
But living with a man is easier
Far easier than living alone, than living alone

'Cause when it's good it's so darn good
And the roses and the candy apologize
In my soul I know that he loves me
And he doesn't mean to bring tears from my eyes.

It's hard, hard, so hard living with a man
It's hard, so hard living with a man
But living with a man is easier
Far easier than living alone, than living alone

Music and lyrics by Roni LeBeau Porter and
Donald O'Conner. © 1978. Robosac Music — BMI
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## 4. BELIEVING (3:29)

Believing I have you
And I'm believing that what you say you'll do
You give me confidence
To face life's nonsense

Me believing in you
You believing in me

Believing every tomorrow
I'm believing that I'll have no more sorrow
For you'll be right there
And always will care

Loving me through
Gray skies and blue

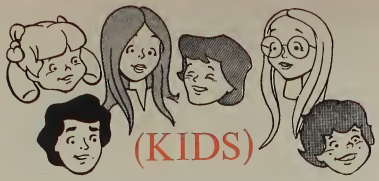
Believing is a part of this loving
For if we're not believing
We're not giving our all

Believing that this love that you're giving
Will be waiting right there whenever I call
Believing is so easy to do
'Cause what I'm believing is definitely true

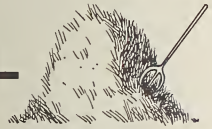
Believing that you know your heart
'Cause you keep right on saying
We'll never never part.

Music and lyrics by David Porter and Donald O'Conner.
© 1978, Benfel Music — BMI. All rights reserved.

PAS 6037

# The  (KIDS) from the 


L-  -ve DO-RE-(__) 

It's a  –  d- 

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SIDE 1 LOVE ME DO (J. Lennon/P. McCartney) Beechwood Music (BMI) • IT'S A SUNSHINE DAY (Stephen R. McCarthy) Language of Sound, Inc./Famous Music (ASCAP)
KEEP ON (J. Mills/T. Jenkins) Famous Music (ASCAP) • BEN (D. Black/W. Scharf) Jobete (ASCAP) • PLAYIN' THE FIELD (B. Neary/J. DiMuro) Famous Music (ASCAP)
SIDE 2 CANDY (Sugar Shoppe) (G. Rogalski/J. E. Lindvald) Ensign Music Corp. (BMI)/Green Apple Music Co. (BMI) • IN NO HURRY (T. Dancy/C. Fairchild) Famous Music (ASCAP)
SATURDAY IN THE PARK (R. Lamm) Big Elk Music (ASCAP) • MERRY-GO-ROUND (B. Neary/J. DiMuro) Famous Music (ASCAP) • YOU NEED THAT ROCK 'N ROLL (D. Hull)
Language of Sound (ASCAP)/Famous Music (ASCAP) • DRUMMER MAN (J. Mills/D. Janssen) Language of Sound/Famous (ASCAP) Green Apple Music/Ensign Music (BMI)
Produced by Jackie Mills for Wednesdays Child Productions • Arranged by Al Capps, Engineer: Lenny Roberts • Recorded at Larrabee Sound Studios, Hollywood, California
Art Direction: Bill Levy • Illus.: Joe Petagno • Package Concept and Design: Pacific Eye & Ear

Save the Forests. This album is printed on recycled paper.

℗ 1972 Paramount Records. Distributed by Famous Music Corp. A G+W Company.

# HIT AFTER HIT AFTER HIT-VOL.2

SIDE A

1. THE TIDE IS HIGH
2. OH LOVE
3. SOMETIMES
4. THERE'S A TRAIN
5. SINCERELY
6. PEOPLE GET READY
7. INDEED I LOVE YOU
8. GIRL OF MY DREAMS
9. HANG ON SLOOPY
10. I AM GOING HOME
11. LOOSE A GOOD THING
12. DREAM DREAM DREAM
13. SILHOUETTE
14. OH DONNA
15. IF THERE'S A CHANCE
16. GOOD NIGHT SWEETHEART




## OWEN GREY

PIONR.INTL:006

# HIT AFTER HIT AFTER HIT-VOL.2

**SIDE B.**

1. **DARLING PATRICIA:** Owen Grey
2. **I DON'T WANT YOU ANYMORE:** Owen Grey
3. **TWISTING BABY:** Owen Grey



**OWEN GREY**

**PRODUCED AND ARRANGED BY:** Sydney (Luddy) Crooks
**COVER DESIGN:** Jeff Browne, Tel (416) 783-9371.
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**MANUFACTURED AND DISTRIBUTED BY:**
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627 Vaughan Road
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Tel. (416) 651-2046

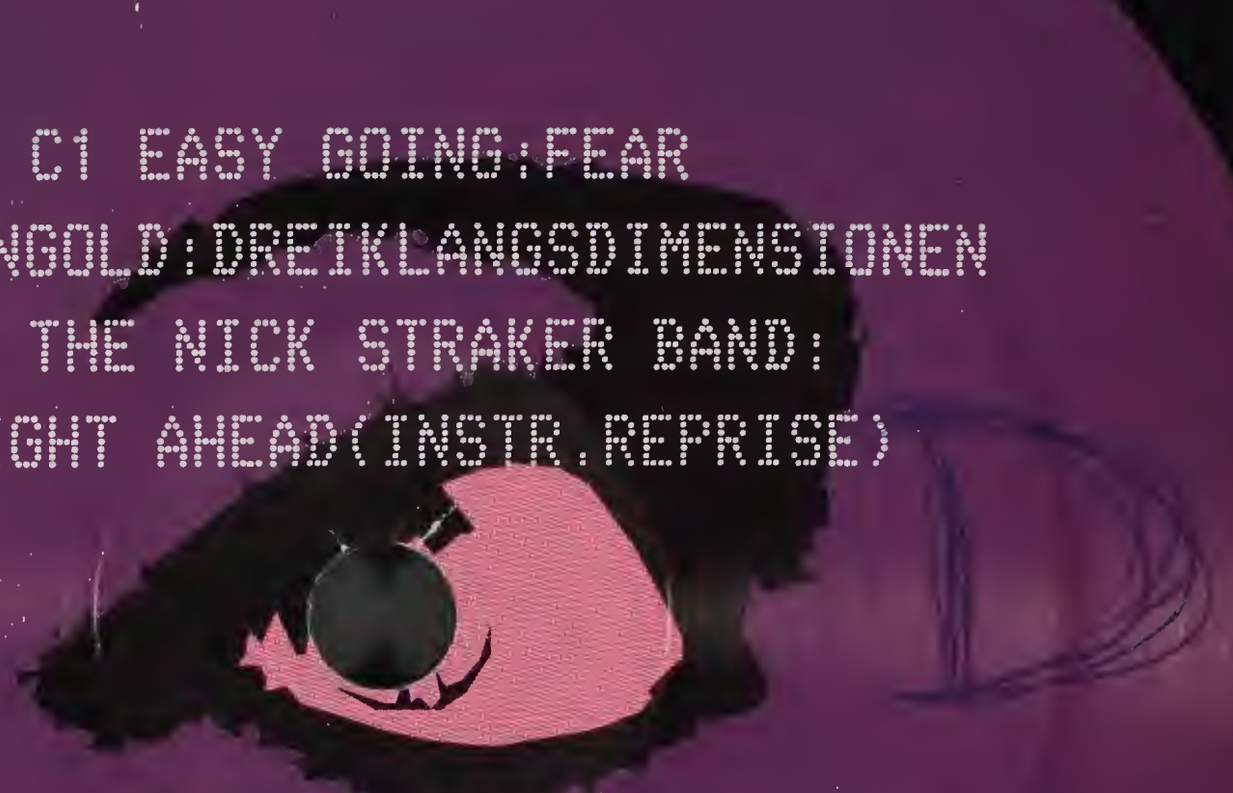
A1 MR.FINGERS:I'M STRONG (INSTR.)
A2 CRASH COURSE IN SCIENCE:FLYING TURNS
A3 ADONIS:NO WAY BACK



B1 P.I.L.:DEATH DISCO (MEGGA MIX)
B2 SAVAGE PROGRESS:MY HEART BEGINS TO BEAT



C1 EASY GOING:FEAR
C2 RHEINGOLD:DREIKLANGSDIMENSIONEN
C3 THE NICK STRAKER BAND:
STRAIGHT AHEAD(INSTR.REPRISE)



D1 DIE WARZAU:STRIKE TO THE BODY
(LIL LOUIS'BODY BLOW MIX)
D2 GREEN FRIDGE MUSIC:DA BEST




JUICE
PROMO

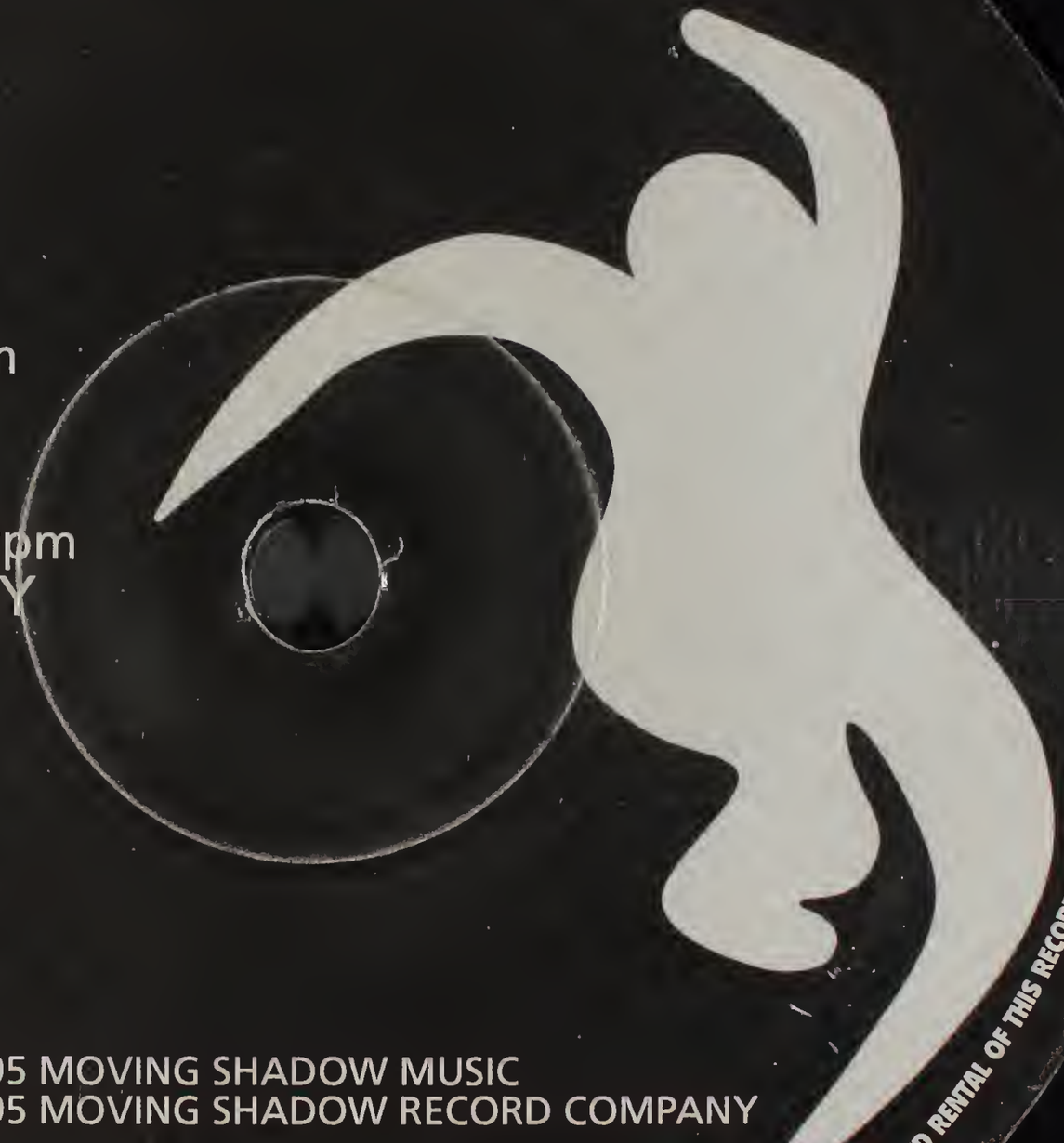



JUICE
RECORDS


JUICE
RECORDS
ECIUJ007
M.T.S
written, arranged &
produced by d.ellis
recorded at hilltop studios
published by subbase music
℗ & © 1996 juice records
33rpm
Z.
a. "revolution"
z. "get original"
JUICE IS A DIVISION OF SPLASH RECORDINGS
SPLASH
RECORDINGS

SHADOW 77

# DEAD DRED



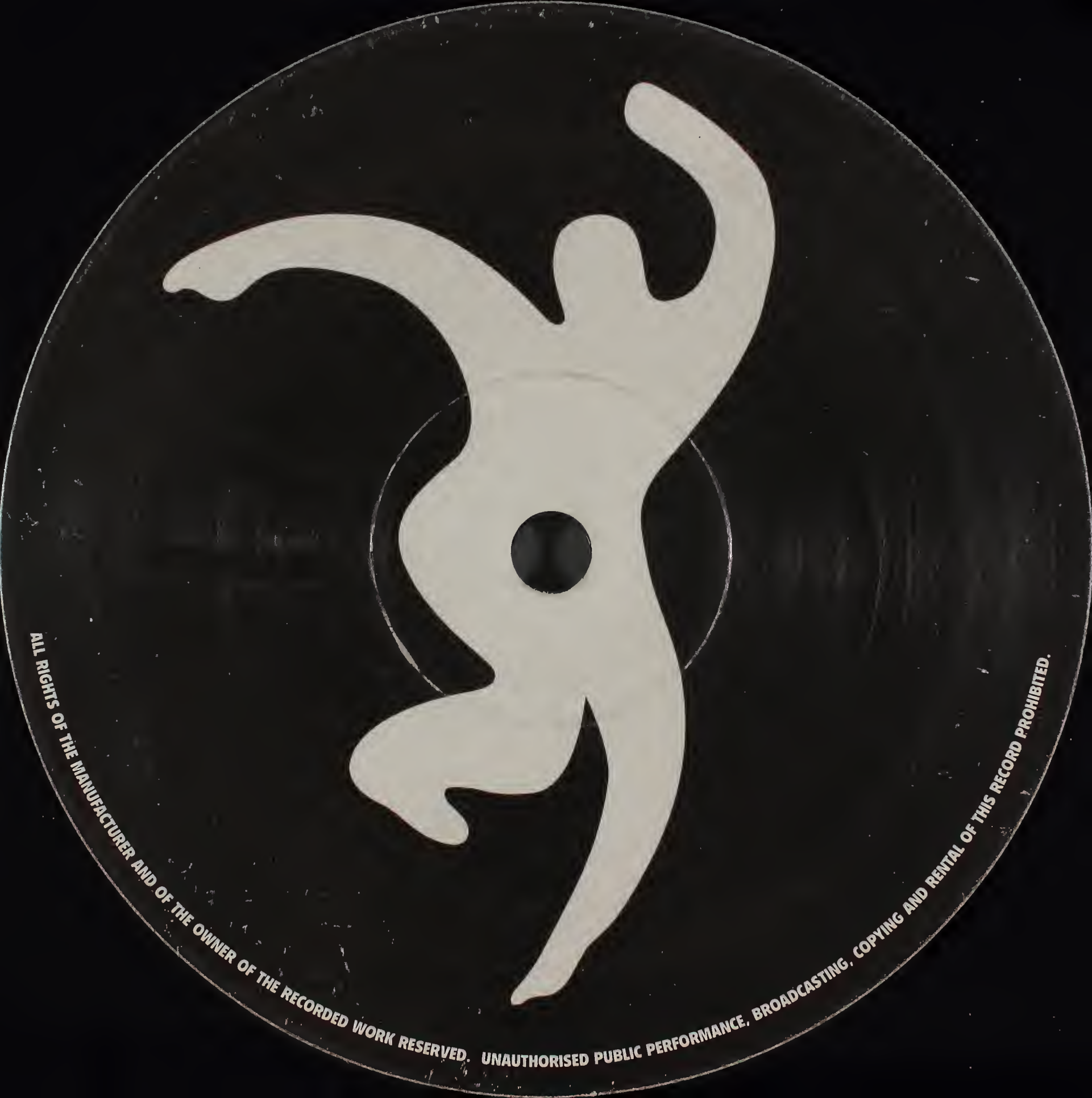
THIS SIDE (X) 33rpm
1. DOWN WITH THE SOUND

OTHER SIDE (Y) 33rpm
1. COME ON BABY

℗ 1995 MOVING SHADOW MUSIC
© 1995 MOVING SHADOW RECORD COMPANY

Moving Shadow

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KUS
Produced By
Bikey & Desi
℗ SHELLIC PUBLISHING
MADE U.K
CAT No: KUS 07
Mobile: 0836 789 453
PRIZNA
THIS SIDE
CARLITO'S LAW
OTHER SIDE
CAN'T STAY AWAY
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KUS
UNDERGROUND SOUND


GROOVEFINDER
re-edit vol.1
aside→ streetplayer


GROOVEFINDER
re-edit vol.1
bside→ feeling open

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A HAZE • D. Hutchinson

B Mid Town Method [First Level] • D. Hutchinson N.Sykes

A

side 33.3

Track A. produced & engineered by D. Hutchinson/N. Sykes
Track B. produced & engineered by D. Hutchinson/N. Sykes
and assisted by Ed Solo
Track A. published by Active/Mutesong
Track B. published by Active/NKS Publishing/Mutesong
Track A. recorded @ No U Turn Studios (0181 749 0892)
Tracks B. recorded @ Trinity Studios (0171 222 5542)

Emotif Records, 8 Struttton Ground,
London, SW1P 2HP
(0171 222 5542)

℗ 1995 Emotif © 1995 Emotif
UK Distribution by Vital in association with Vinyl
Made in Great Britain

EMF 003



5 024538 600360

# ROLLERS INSTINCT

SAM 3078
PROMOTIONAL COPY ONLY
NOT FOR RESALE

eastwest

yellow PRODUCTIONS

## DIMITRI FROM PARIS

# SACRE FRANCAIS

a

1. ZULU B-BOY JAM (6.27)
2. BOB SINCLAIR PARADISE MIX EDIT (5.34)

℗1997 THE FRENCH HOUSE OF ENTERTAINMENT ©1997 EAST WEST FRANCE
PRODUCED & COMPOSED BY DIMITRI FROM PARIS
TK1. MIXED & REMIXED BY DIMITRI FROM PARIS AT DELFREY STUDIOS, PARIS.
ENGINEER: BIBI. MIX ENGINEER: CUTEE B. SCRATCHES BY DJ CUTEE B.
GUITAR BY GIL "TEASE" ESCRIVA.
TK2. REMIXER: BOB SINCLAIR POUR MIGHTY BOP SESSIONS.
ENGINEER: CUTEE B. EXTRA KEYS BY CUTEE B.

SAM 3078
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eastwest

yellow PRODUCTIONS

# DIMITRI FROM PARIS
# SACRE FRANCAIS

b

1. READY MADE HAPPY CHARM FOOL MIX (5.29)
2. FULL LENGTH VERSION (4.53) 3. RADIO EDIT (3.32)

℗1997 THE FRENCH HOUSE OF ENTERTAINMENT ©1997 EAST WEST FRANCE
PRODUCED & COMPOSED BY DIMITRI FROM PARIS
TK1. REMIXER: KONISHI YABUHARU (PIZZICATO FIVE). ENGINEER: HIROSE OSAMU & BAKAMOTO SHUNSUKE. PROGRAMMED BY BAKAMOTO SHUNSUKE. KONISHI YABUHARU
COURTESY OF READY MADE RECORDS, TOKYO/NIPPON COLUMBIA CO. LTD.
TKS2&3. MIXED BY DIMITRI FROM PARIS. ENGINEER: BIBI.


ADRENALIN
M.O.D.
MCA RECORDS
RAGAX 2
℗ 1988 MCA Records Ltd.
© 1988 MCA Records Ltd.
A
45 r.p.m.
STEREO
(RAGAX 2 A)
MCPS/BIEM
GEM
0-0-0 (Extended Parkside Remix)
(Fermie/PB/Modern/Allen) (5.28)
PRODUCED BY GRAEME PARK AND ADRENALIN M.O.D.
MCA Music Ltd/Rondor
Music (London) Ltd/
Arctic King.
Original sound recording
made by MCA Records Ltd.
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# ADRENALIN
# M.O.D.

MCA RECORDS

RAGAX 2

℗ 1988 MCA Records Ltd.
© 1988 MCA Records Ltd.

B

45 r.p.m.
STEREO
(RAGAX 2 B)
MCPS/BIEM

GEM

## 0-0-0 (Instrumental Parkside Remix)

(Fermie) (5.17)

PRODUCED GRAEME PARK AND ADRENALIN M.O.D.

MCA MUsic Ltd.

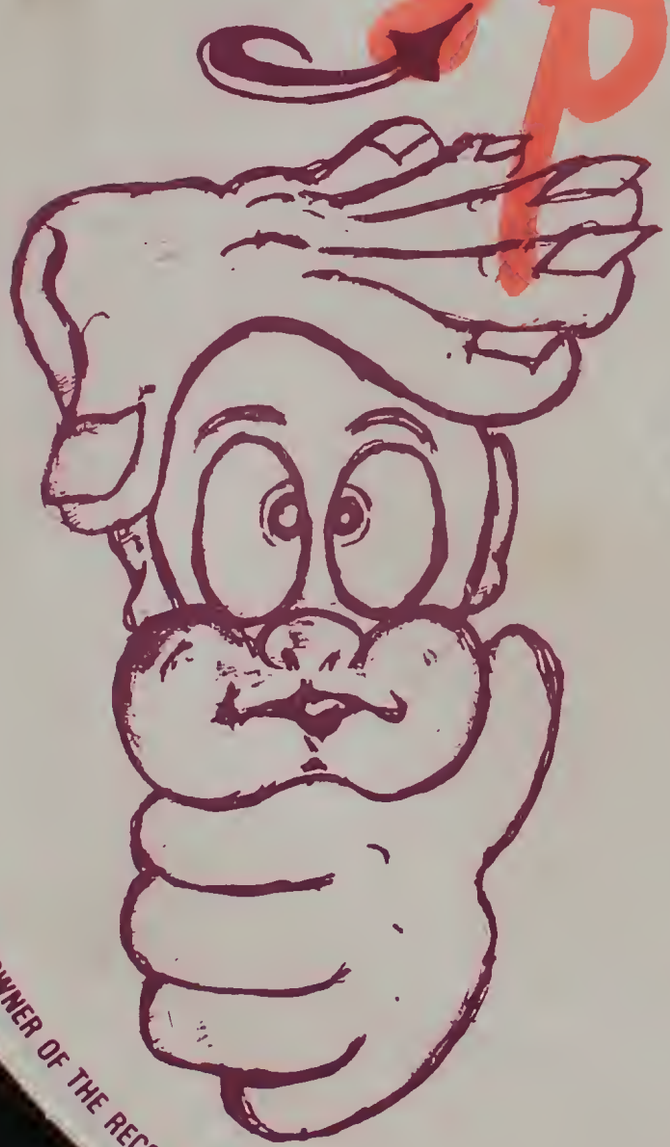
Original sound recording
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5 018890 120628
PH
DIVISION
Our rooms have rhythm
PRODUCTION
House
PNT 062 A
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5 018890 120628

# D.M.S & THE BONEMAN X



OTHER SIDE

## A. LIFE IS A CIRCLE

THIS SIDE

## AA. STRENGTH

PRODUCED & MIXED
BY DJ D.M.S./
MC BONEMAN X

WRITTEN:- M. RICHARDS/
D. PEREIRA

℗ & © 1994

PRODUCTION HOUSE
RECORDS LTD.

PNT 062 AA

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URBAN HOUSE
Polydor
UK 837 885-1
INT 837 885-1 Y POL 281
33rpm
STEREO
0309
side two
1 SOMETHING SPECIAL Damon Rochefort
(Damon Rochefort) SKRATCH MUSIC
2 WHERE'S THE PARTY Freeland & Morrison
(Freeland/Morrison) G.R.C. MUSIC/SKRATCH MUSIC
3 IT'S ALL IN YOUR MIND Pozitiv Noize
(Freeland) G.R.C. MUSIC
4 DON'T BELIEVE THE HYPE*
(EXCLUSIVE URBAN HOUSE REMIX) Mista E
(Freeland/Maben/Teverson) G.R.C. MUSIC/SKRATCH MUSIC
/K.P.M. MUSIC/EMI MUSIC
*Featuring The Awakening
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URBAN HOUSE
polydor
UK 837 885-1
INT 837 885-1 Y POL 281
33rpm
STEREO
side one
1 I FEEL FINE Pozitiv Noize
(Freeland) G.R.C. MUSIC
2 HYDROCHLORIC Funkacidic featuring Captain Ping
(Freeland/Morrison) G.R.C. MUSIC/SKRATCH MUSIC
3 GET ON BOARD (LOVE TRAIN) Phoenix
(Rochefort/Frederikse) G.R.C. MUSIC/SKRATCH MUSIC
4 PHANTASTIC VOYAGE (TECHNO MIX) Charm
(Freeland/Maben/Teverson) SOHO MUSIC
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God's Love
SHILOH
PENTECOSTAL CHOIR
Dir. P. Webster-B. Gerrell
Music - Shiloh Band
Produced by John Bennings
SIDE 1
33⅓ RPM
1. WONDERFUL (P. Webster) (3:03)
2. GOD'S GREATEST MIRACLE (S. Webster) (2:32)
Vocal: M. SCHENCK-S. WEBSTER
3. IT'S NO SECRET (D. Harley) (2:37)
4. WORKING ON A BUILDING (C. Watkins) (3:40)
5. THE TEN COMMANDMENTS
(S. Webster) (3:00)
Vocal: S. WEBSTER
All Selections Published by
Ad-Den-Ru & Mister John (ASCAP)


God's Love
SHILOH
PENTECOSTAL CHOIR
Dir. P. Webster-B. Gerrell
Music - Shiloh Band
Produced by John Bennings
SIDE 2
33⅓ RPM
1. THINK ABOUT IT (D. Harley) (3:35)
Vocal: S. HARLEY
2. WALK WITH THE LORD (D. Harley) (3:45)
Vocal: D. HARLEY-MARY
3. WHY NOT BE THANKFUL (P. Webster) (2:47)
4. I MET A MAN (C. Watkins) (5:00)
Vocal: S. HARLEY
5. LORD MAKE ME THINE (S. Webster) (3:50)
Vocal: S. WEBSTER
All Selections Published by
Ad-Den-Ru & Mister John (ASCAP)

RCA



MUSICA ARGENTINA
LOS CHALCHALEROS
Con ALAIN DEBRAY y su Orquesta

Victor

05(0131)01678

Lado 1

1 LA NOCHERA - Zamba (J. Dávalos-E. Cabeza) LUNA TUCUMANA - Zamba (A. Yupanqui) - 2 YO VENDO UNOS OJOS NEGROS - Tonada (Tonada popular Chilena) - 3 LOPEZ PEREYRA - Zamba (A. Cresceri) ZAMBA DEL CHALCHALERO - Zamba (Los Chalchaleros-J. Dávalos) - 4 PAISAJE DE CATAMARCA - Zamba (Polo Giménez) ZAMBA DEL GRILLO - Zamba (A. Yupanqui) - 5 DE MI ESPERANZA - Zamba (Luis Morales) JAMAS - Zamba (J. C. Specialí) - 6 MERCEDITAS-Chamamé (Ramón Sixto Ríos) - (P) 1979 RCA CORPORATION

FABRICADO POR INDUSTRIA ELECTRO-SONORA S.A MEDELLIN, COLOMBIA HECHO DE GRABACIONES MASTER DE PROPIEDAD DE O CONTROLADAS POR RCA CORPORATION TMK (S) (R) MARCA(S) REGISTRADA (S) TODOS LOS DERECHOS RESERVADOS PROHIBIDA LA COPIA NO AUTORIZADA LA EJECUCION PUBLICA Y LA RADIODIFUSION DE ESTE DISCO

RCA



MUSICA ARGENTINA
LOS CHALCHALEROS
Con ALAIN DEBRAY y su Orquesta

05(0131)01678

Lado 2

Victor

1 LOS 60 GRANADEROS-Cueca(Hilario Cuadros) - 2 MAMA VIEJA-Zamba(L. Bayardo-J. Laremza) ANGELICA-Zamba (Roberto Camberé) - 3 EL ARRIERO-Canción(A. Yupanqui) - 4 LLORARE-Zamba Popular Salteña(G Leguizamón) SAPO CANCIONERO-Zamba(Alejandro Flórez) 5 A USTEDES-Canción J. C. Saravia) - 6 EL HUMAHUAQUEÑO-Carnavalito (E. Saldivar-(Hijo)

(P) 1979 RCA CORPORATION

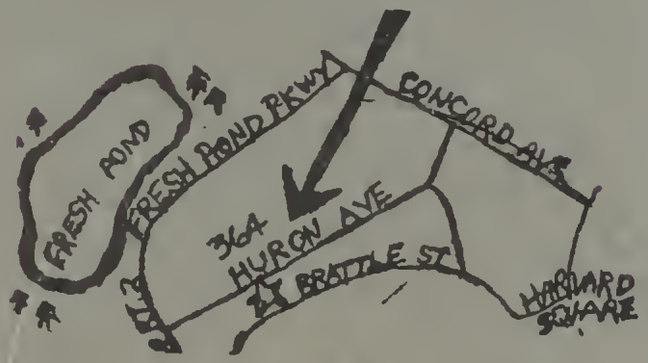
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Performance
1.- SUEÑOS DE MI VIEJO (4:22)
(Tony Archilla) ED. PERFO
LP-1421
℗1979
Lado A
33 1/3 RPM
STEREO
2.- NO TE CONOZCO (2:55)
(Tony Archilla) ED. PERFO
3.- EL PIE (3:50)
(Roberto Anglero)
4.- QUE BONITO SERIA (4:27)
(Richard Rodriguez) ED. PERFO
5.- YO SOY TU FELICIDAD (3:15)
(Tony Archilla) ED. PERFO
Dist. por MICRO-LATIN - Cerra 626 Santurce, P.R. 00907


Performance
1.- ESE ALGUIEN QUE SE LLAMA YO (4:52)
(Tony Archilla) ED. PERFO
LP-1421
℗1979
Lado B
33 1/3 RPM
STEREO
2.- CUANDO TU NO ESTAS (3:05)
(Noel Estrada)
3.- PA LA MONTAÑA (3:50)
(Rafy Toro) ED. PERFO
4.- QUE SE VAYA (3:50)
(D.R.)
5.- CORAZON DE CRISTAL (3:15)
(E. Pessino)
Dist. por. MICRO-LATIN - Cerra 626 Santurce, P.R. 00907

Jeff's Neighborhood Kitchen

364 Huron Avenue
Cambridge
354--8843




# JEFF LASS

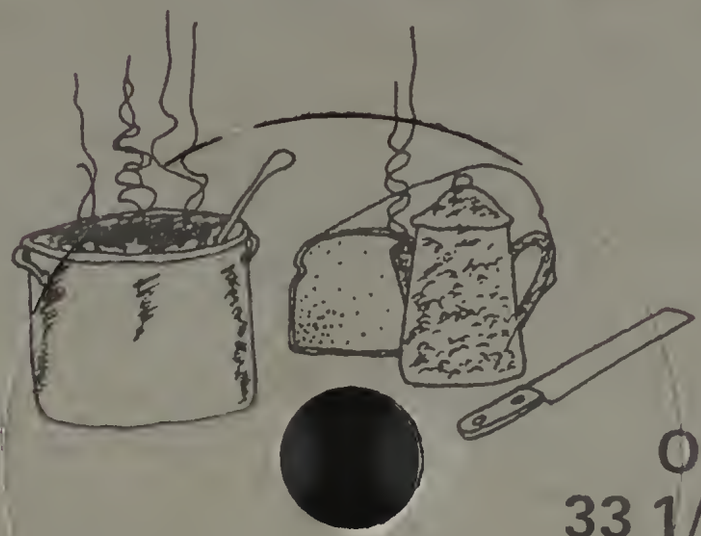
Side A
OTL-7737-JL-1
33 1/3 RPM - STEREO

## CONVERSATIONS WITH BILL EVANS

| | |
|---|---|
| 1. Under Paris Skies | 6:30 |
| 2. Lover Man | 8:25 |
| 3. As Time Goes By | 2:58 |

# Jeff's Neighborhood Kitchen

364 Huron Avenue
Cambridge
354--8843



# JEFF LASS

Side B
OTL-7737-JL-2
33 1/3 RPM - STEREO

| | |
|---|---|
| 1. Summertime | 6:28 |
| 2. Ain't Necessarily So | 5.30 |
| 3. Anywhere I Wander | 3:30 |
| 4. My First Blues | 3:15 |


LICENSED BY PYE LIMITED ENGLAND
PYE
RECORDS
BRIAN FRIEL
Ashes and Matchsticks
PYE 12113
(PYE 12113 AS)
STEREO
33⅓ RPM
SIDE 1
1. Folk Hero (Brian Friel/Mark London) 3:22
2. Sweet Vinicombe Street (Brian Friel) 3:11
3. Growing Stronger 3:06
(Brian Friel/Mike Clifford/Mark London)
4. Circles (Brian Friel) 3:36
5. Ashes and Matchsticks (Brian Friel) 2:58
Produced by Mark London for Happy Oyster Ltd.
All Songs published by
What's In It For Me Music (ASCAP)
A Product of PYE Records Limited
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MANUFACTURED AND DISTRIBUTED BY ATV RECORDS INCORPORATED, NEW YORK CITY

LICENSED BY PYE LIMITED ENGLAND

PYE RECORDS

# BRIAN FRIEL

## Ashes and Matchsticks

PYE 12113
(PYE 12113 BS)
STEREO

33⅓ RPM
SIDE 2

1. **Roll That Train** (Brian Friel) **2:59**
2. **The Least I Could Do** (Brian Friel) **4:23**
3. **Fat City** (Brian Friel) **3:42**
4. **Salad Green Geraldine** (Brian Friel) **3:58**
5. **San Francisco Streetcar Fire** (Brian Friel) **6:22**

Produced by Mark London for Happy Oyster Ltd.
All Songs published by
What's In It For Me Music (ASCAP)
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ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
RITA MOSS - SUPERB
DLP 3839
SIDE 1
M 56,627
Arranged and Conducted by Marty Paich
1. He And I Alone (Nino-Morricone) 2:58
2. Alfie (Bacharach-David) 3:40
3. Forget Yesterday (Paich-Eugan) 2:45
4. He's Too Far Above Me (from "Half A Sixpence") (Heneker) 2:52
5. I Never Go There Anymore (Paich-McKuen) 3:07
6. Love Is A Simple Thing (Siegel-Carroll) 2:38
Produced by Tom Mack
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

ULTRA HIGH FIDELITY

LONG 33 1/3 PLAY




RITA MOSS - SUPERB

DLP 3839

SIDE 2

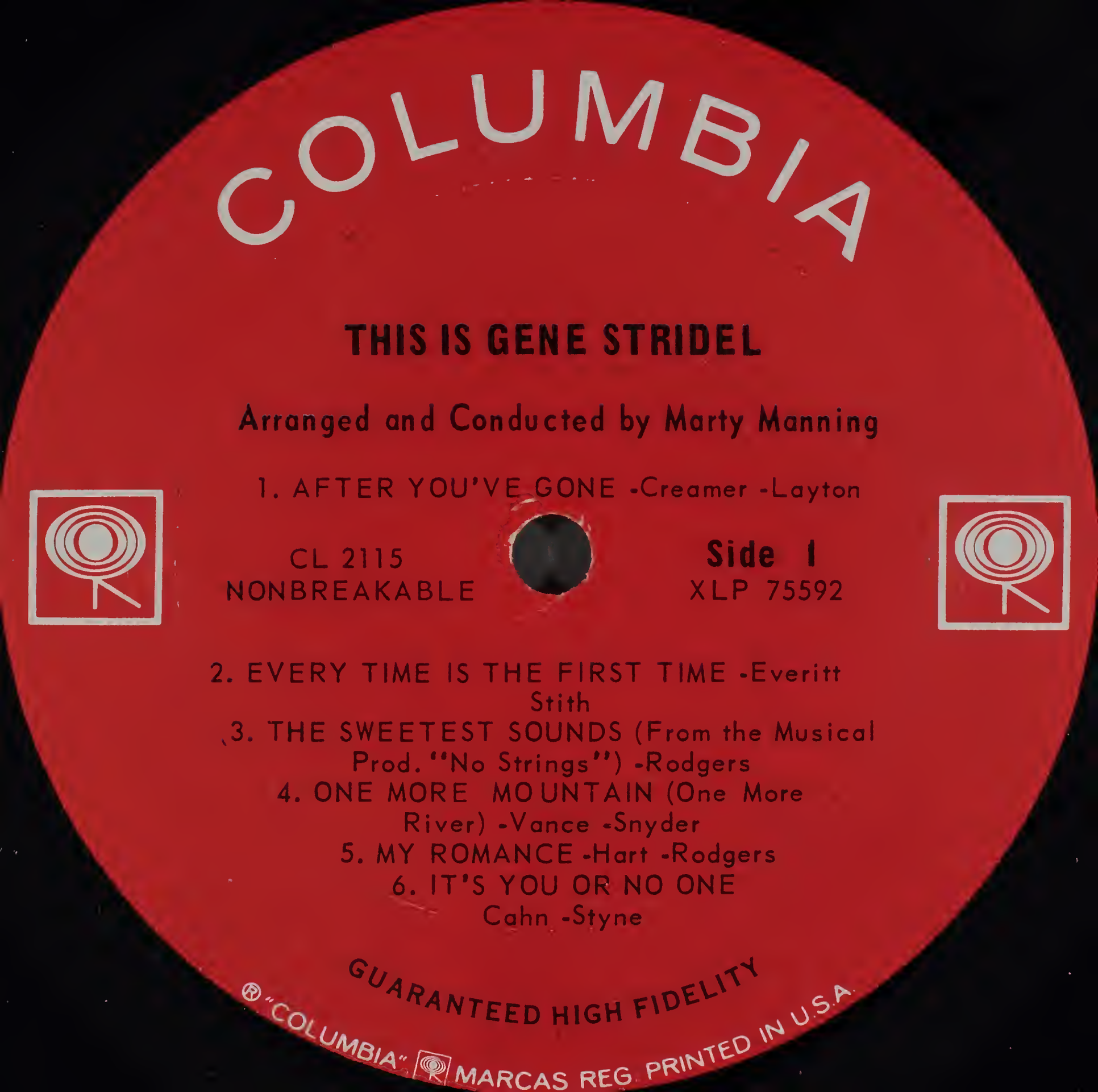
M 56,628

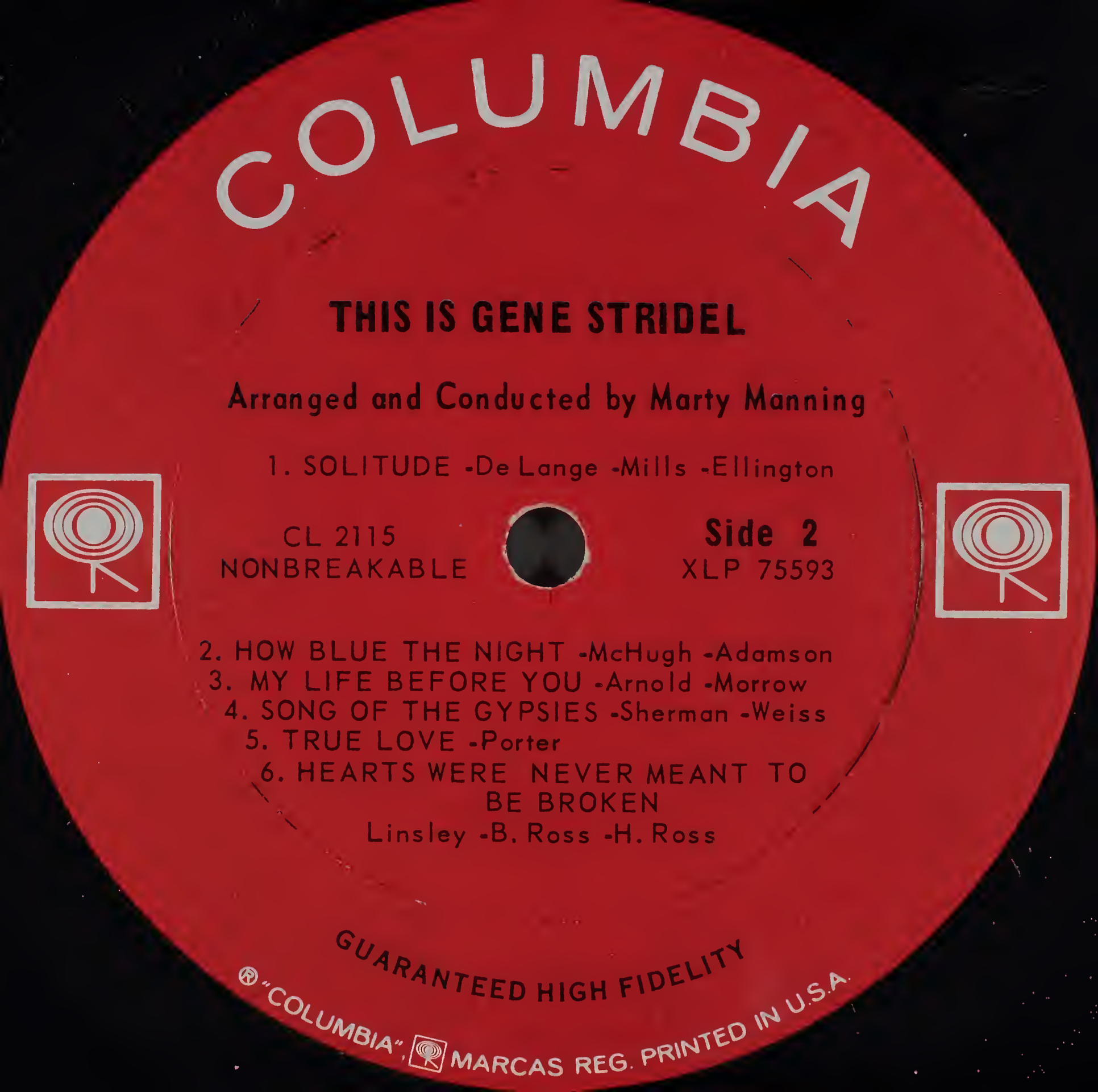
Arranged and Conducted by Marty Paich

1. Who Will Be With You (When I'm Far Away) (Farrell-Dorothy) 3:09
2. Wait Until Dark (Mancini) 2:45
3. This Lonely Town (H. Smith) 3:05
4. Wake Up Heaven (Stallmen-Jacobson) 2:30
5. Gloomy Sunday (Seress-Lewis-Laszlo) 4:29
6. Visit Me (H. Smith) 2:59

Produced by Tom Mack

DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


COLUMBIA
THIS IS GENE STRIDEL
Arranged and Conducted by Marty Manning
1. AFTER YOU'VE GONE -Creamer -Layton
CL 2115
NONBREAKABLE
Side 1
XLP 75592
2. EVERY TIME IS THE FIRST TIME -Everitt Stith
3. THE SWEETEST SOUNDS (From the Musical Prod. "No Strings") -Rodgers
4. ONE MORE MOUNTAIN (One More River) -Vance -Snyder
5. MY ROMANCE -Hart -Rodgers
6. IT'S YOU OR NO ONE Cahn -Styne
GUARANTEED HIGH FIDELITY
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
THIS IS GENE STRIDEL
Arranged and Conducted by Marty Manning
1. SOLITUDE -De Lange -Mills -Ellington
CL 2115
NONBREAKABLE
Side 2
XLP 75593
2. HOW BLUE THE NIGHT -McHugh -Adamson
3. MY LIFE BEFORE YOU -Arnold -Morrow
4. SONG OF THE GYPSIES -Sherman -Weiss
5. TRUE LOVE -Porter
6. HEARTS WERE NEVER MEANT TO BE BROKEN
Linsley -B. Ross -H. Ross
GUARANTEED HIGH FIDELITY
® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


RIGHT-ON RECORDS
NIKKI GIOVANNI
TRUTH IS ON IT'S WAY
1. GREAT PAX WHITEY 6:00
PEACE BE STILL
(James Cleveland, Savoy Music, BMI)
2. NIKKI ROSA 5:15
IT IS WELL
(B. Diggs and D. Williams, Chaca Music, BMI)
RRO 5001
RRO 5001-A
SIDE 1
33⅓ RPM
3. MY TOWER 2:50
PRETTY LITTLE BABY
(B. Diggs and D. Williams, Chaca Music, BMI)
4. ALABAMA POEM 2:47
I'VE DECIDED TO MAKE JESUS MY CHOICE
(H. Johnson, Planemar Music, BMI)
5. ECO TRIPPING 1:55
(B. Diggs, Chaca Music, BMI
A DIVISION OF FAREM PRODUCTIONS, INC.


RIGHT-ON RECORDS
NIKKI GIOVANNI
TRUTH IS ON IT'S WAY
1. ALL I GOTTA DO 2:59
I STOOD ON THE BANKS OF JORDAN
(James Cleveland, Crossroads Music, BMI)
2. SECOND RAP POEM 1:51
THIS LITTLE LIGHT OF MINE
(B. Diggs and D. Williams, Chaca Music, BMI)
RRO 5001
RRO 5001-B
SIDE 2
33 1/3 RPM
3. POEM FOR ARETHA 4:37
NOBODY KNOWS THE TROUBLE I'VE SEEN
(B. Diggs and D. Williams, Chaca Music, BMI)
4. WOMAN POEM 4:30
AMAZING GRACE
(B. Diggs and D. Williams, Chaca Music, BMI)
5. POEM FOR A LADY OF LEISURE NOW RETIRED 5:30
MUST JESUS BEAR THE CROSS ALONE
(B. Diggs and D. Williams, Chaca Music, BMI)
A DIVISION OF FAREM PRODUCTIONS, INC.

# R. O. & L. E.

RECORDS — ST. KITTS

ACCOMPANIED BY G. I. 'S BRASS

G. I. 2001 - A



ELLIE MATT

STEREO - 33 RPM

1. TUNE FOR CHILDREN
2. MOK - A - ZEEMA
3. ASK "IT SHALL BE GIVEN"
4. KITITIAN JAMBOREE

COMPOSED AND SUNG BY
ELLIE MATT

ARRANGED AND CONDUCTED BY
ELLIE MATT

ALL RIGHTS RESERVED

# R. O. & L. E.

RECORDS — ST. KITTS

ACCOMPANIED BY G. I. 'S BRASS

G. I. 2001 - B

DE KING ARROW
STEREO - 33 RPM

1. ARISE
2. SUPER BAD
3. GUILTY AS CHARGED
4. HEROES NEVER DIE

COMPOSED AND SUNG BY
ERROL DOLPHIN

ARRANGED AND CONDUCTED BY
ELLIE MATT

ALL RIGHTS RESERVED


Diplomat
LONG PLAY 33⅓
WILD HOT ROD WAILS
Dick Dale also Bo Troy and His Hot Rods
2304-A
Side 1
THE FAIREST OF THEM ALL
SLIPPERY SHILLELAGH
HIGH BOY HAULER
WE'LL NEVER HEAR THE END OF IT
BASH
SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.

# Diplomat

LONG PLAY 33⅓

## WILD HOT ROD WAILS

Dick Dale also Bo Troy and His Hot Rods

2304-B
Side 2

FOUR BANGER
KOOKY DEUCE
HAULIN' HENRY
SLING SHOT SCAVENGER
FOUR ON THE FLOOR

SYNTHETIC PLASTICS CO., NEWARK, N.J., U.S.A.

SIDE 1

# BOB JAMES
# TWO

CTI RECORDS

CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

**CTI 6057 S1**
**RVG 87717 A**
**STEREO**

1. **TAKE ME TO THE MARDI GRAS 5:50**
   Paul Simon
   Paul Simon Music/BMI
2. **I FEEL A SONG (In My Heart) 5:26**
   T. Camillo/M. Sawyer
   Kama Sutra Etude Music/BMI
3. **THE GOLDEN APPLE 7:20**
   Bob James
   Three Brothers Music/Trunk Music/ASCAP

℗ 1975, Creed Taylor, Inc.

Distributed by
Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif. 90028

'Unauthorized duplication is a violation of applicable laws.'

SIDE 2

# BOB JAMES
# TWO

CTI RECORDS

CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

**CTI 6057 S1**
**RVG 87717 B**
**STEREO**

1. **FARANDOLE (L'Arlesienne Suite #2) 8:24**
   Bizet (arranged and adapted by Bob James)
   Three Brothers Music, Inc./ASCAP
2. **YOU'RE AS RIGHT AS RAIN 5:29**
   Thom Bell/Linda Creed
   Blackwood Music, Inc./BMI
3. **DREAM JOURNEY 5:57**
   Bob James
   Three Brothers Music/Trunk Music/ASCAP

℗ 1975, Creed Taylor, Inc.

Distributed by
Motown Record Corp.,
6464 Sunset Blvd.,
Hollywood, Calif. 90028

'Unauthorized duplication is a
violation of applicable laws.'

# ASTRO

RECORDS

DISCO
45 RPM
A001



SIDE A
STEREO

## MY MISTAKES

(D. Parton-L. Benjamin)

## PAT ROSS

Distributed & Marketed by

ASTRO RECORDS
329 Flatbush Ave., B'klyn, N.Y.
(212) 789-0407

# ASTRO

RECORDS

DISCO
45 RPM
A001

SIDE B
STEREO

## LOVE COMES AND GOES

(L. Benjamin)

## PAT ROSS

Distributed & Marketed by
ASTRO RECORDS
329 Flatbush Ave., B'klyn, N.Y.
(212) 789-0407


R.H.M.
RECORDS
Randy Hèbert
Take Me
To Your Love
Side One
002
(1) TAKE ME TO YOUR LOVE 3:59
(2) GROUND ZERO 3:58
(3) IF LOVE CAME YOUR WAY 3:50
(4) GADJET 4:37
Produced by Randy Hèbert
for R.H.M. Records


RHM
RECORDS
Randy Hèbert
Take Me
To Your Love
Side Two
002
(1) A STAR COMIN' ON 4:17
(2) SHOOTIN' FOR THE TOP 3:26
(3) FRIENDS OR LOVERS 3:42
(4) LOSIN' CONTROL 3:42
Produced by Randy Hèbert
for R.H.M. Records

# Ritchie Tierney

## "For You"

SIDE ONE
STEREO
102251A

Words and Music By
Ritchie Tierney
Dedicated to
Ruth Anne

| | |
|---|---|
| 1. STEPPING DOWN | 3:56 |
| 2. FOR KEEPS | :47 |
| 3. YOU'RE THE ONE | 3:05 |
| 4. PLEASE STOP BREAKING ME DOWN | 5:00 |
| 5. WITHOUT YOU | 3:10 |
| 6. IT'S GOT TO BE HEAVEN | 5:43 |

R & R RECORDS P. O. BOX 38 SORRENTO, FL 32776

©℗1981

# Ritchie Tierney

## "For You"

SIDE TWO
STEREO
102251A

Words and Music By
Ritchie Tierney
Dedicated to
Ruth Anne

| | |
|---|---|
| 1. SHE'S MY GIRL | 3:29 |
| 2. SOMETIMES | 2:39 |
| 3. CLOUDS IN MY EYES | 3:07 |
| 4. WHO'S GONNA TAKE AWAY MY TEARS | 2:45 |
| 5. PARTY | 3:34 |
| 6. BORROWED TIME | 2:30 |

©℗1981

R & R RECORDS P. O. BOX 38 SORRENTO, FL 32776

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO • PROHIBIDA SU REPRODUCCION. EJECUCION PUBLICA Y/O RADIOTELEDIFUSION

# EN VIVO
## PIERO

1. MI VIEJO - Balada
Piero-José
2. LOS AMERICANOS
Alberto Cortez
3. COPLAS DE MI PAIS - Milonga
Piero-José

LADO I

14334

33 1/3







A

4. QUIERO SER DE VOS - Balada
Piero-José
5. SOY UN HOMBRE QUE VIENE
SOY UN HOMBRE QUE VA - Canción

2 y 3 con la colaboración del Cuarteto Zupay
4 Piero con Ardolino Parise y su Orquesta
5 Piero con Jorge López Ruiz y su Orquesta

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. MARCAS REGISTRADAS

# EN VIVO

## PIERO

1. CANCION A MAGDALENA
Julio Zegers
2. AHORA ES EL OTOÑO
Piero-José
3. A MI ME DIERON EL MAR
Piero-José

LADO II

14334

33 1/3







B

4. PENNY EN LA CIUDAD
Roberto Lar-Lil Gadea
5. CUANTAS VECES NOS DIJIMOS HASTA MAÑANA — Piero-José
6. SOMOS LA GENTE, SOMOS EL MUNDO
Piero-José

1, 2 y 5 Con Ardolino Parise y su Orq.
4. Piero con Roberto Lar y su Orq.

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SIDE ONE EKS-74083-A STEREO

RADIO STATION
COPY




# FARQUAHR

1. HANGING ON BY A THREAD 2:42
2. MY ISLAND 3:27
3. PEACE IN MIND 3:13
4. HOLY MOSES 3:10
5. MUCH TOO NICE A DAY 2:30
6. JUST FOR KINGS 2:45

Produced by JERRY RAGOVOY

Elektra Records, 15 Columbus Circle, New York City 10023

SIDE TWO EKS-74083-B STEREO

RADIO STATION
COPY




# FARQUAHR

1. DEAR JOHN DEERE 3:00
2. BABE IN THE WOODS 2:42
3. START LIVING 2:40
4. MOONRIDER 2:45
5. SILVER SPOONS 2:33
6. STREETS OF MONTREAL 2:37

Produced by JERRY RAGOVOY

Elektra Records, 15 Columbus Circle, New York City 10023


T.M.
Philadelphia
International
Records
Disco Single
DEXTER WANSEL
33⅓ RPM
STEREO
© 1979 CBS Inc.
2Z8 3692
AA-AF 2Z8 3692-3
Time: 5:46
I'LL NEVER FORGET (MY FAVORITE DISCO)
-D. Wansel - C. Biggs-
Special Disco Version From The PIR Lp:
"TIME IS SLIPPING AWAY" JZ 36024
Arranged by Jack Faith
Produced by Dexter Wansel
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Recording
Labs, Phila., Pa.
TSOP "The Sound Of
Philadelphia" T.M.
Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City


T.M.
Philadelphia International Records
Disco Single
DEXTER WANSEL
33⅓ RPM
STEREO
℗ 1979 CBS Inc.
2Z8 3692
AA-AF 2Z8 3692-4
Time: 5:00
IT'S BEEN COOL
-D. Wansel-
Special Disco Version From The PIR Lp:
"TIME IS SLIPPING AWAY" JZ 36024
Arranged by Jack Faith
Produced by Dexter Wansel
Recorded at Sigma Sound Studios, Phila., Pa.
Mastered at Frankford/Wayne Recording Labs, Phila., Pa.
TSOP "The Sound Of Philadelphia" T.M.
Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

AFRICAN

TCHEZA - 2.001

# les Merveilles du Passé

(P) 1970

SACEM

U

T. 2.001 A
360.013
(T. 2.001)
FACE A

Bosa

MAGIE 4'14
BILA FRANÇOIS 4'27
NAKOTA ZEBOLA 3'50
NGAI MWANA 15 ANS 3'54
BHOLEN MWANA YA MAMA HELENE 5'48

Compositeur : **Bholen**

**ORCHESTRE NEGRO SUCCES**

AFRICAN

TCHEZA - 2.001

# Les Merveilles du Passé

(P) 1970

SACEM

U

T. 2.001 B
360.013
(T. 2.001)
FACE B

Bosa

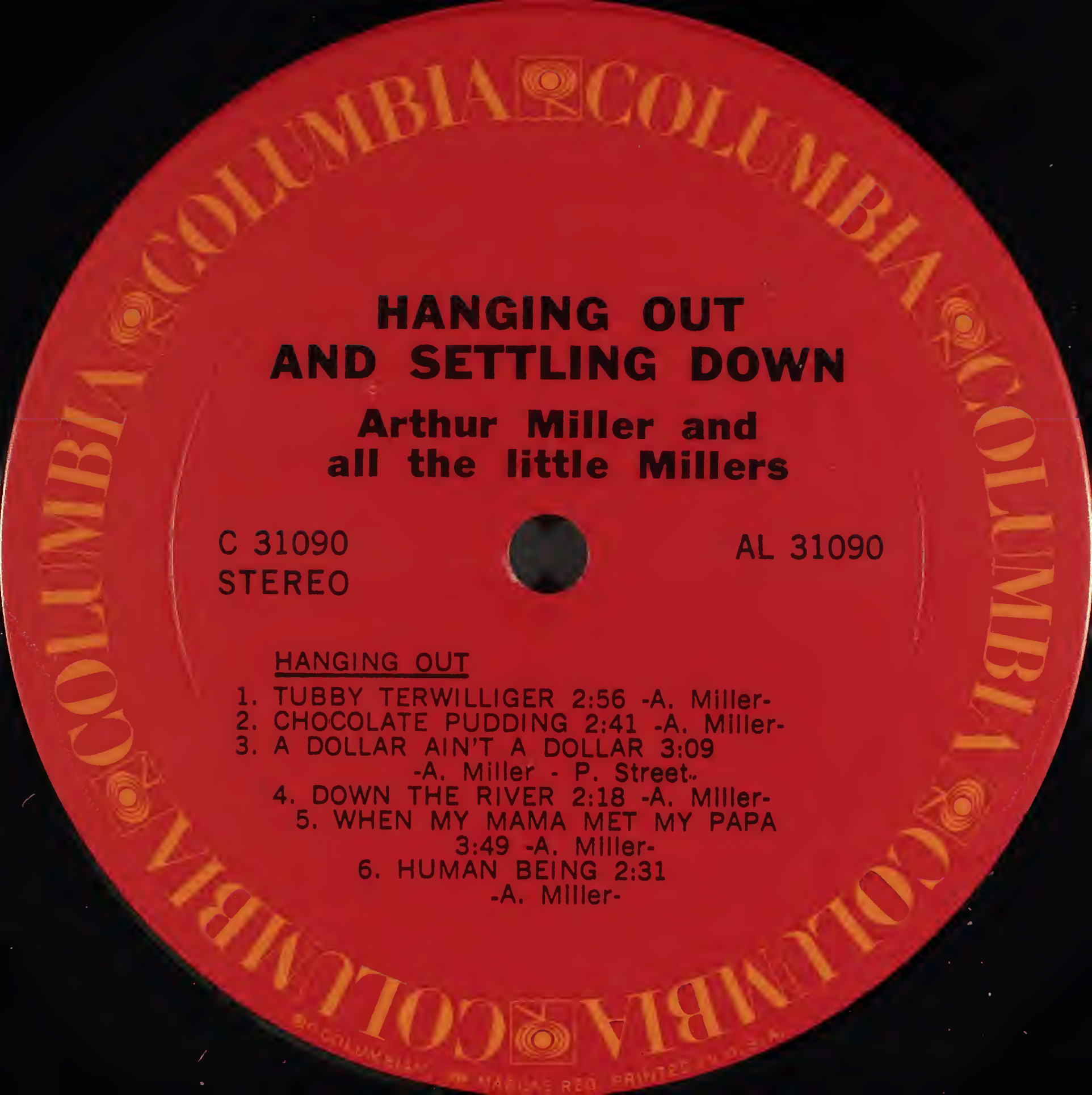
MABE YA MBILA 4'39
MABOKE TEMOIN 4'50
MOYEKE YA CHERIE 4'24
MAIKA 4'53
SAVON YA SIKA ASTRA 4'19

Compositeur : **Bholen**

**ORCHESTRE NEGRO SUCCES**


PRODIGAL®
"OMNI-VERSE"
FRESH
P7-10028R1
Side One
P7-10028R1A
1. HOLD ON, I'M COMING (I.Hayes-D.Porter) 2:49
2. LOVE ME OR LEAVE ME (B. Pratt-M. Martin-
F. Allen) 2:41
3. YOU NEVER CARED (S.Grofay-B.Pratt-H.Cohen)3:49
4. BONY MORONIE (L. Williams) 3:00
5. HARD DOCK IN HANOVER (P. Frank-R. Rice) 4:08
6. WHEN THE WINTER COMES (B. Pratt-P. Frank)3:52
PRODUCED BY
MICHAEL NESMITH FOR
PACIFIC ARTS CORPORATION
℗1978 Motown Record Corp.
Trademark Motown Record Corporation


PRODIGAL®
"OMNI-VERSE"
FRESH
P7-10028R1
Side Two
P7-10028R1B
1. WHO'LL BE THE MASTER (P. Marshall-B. Pratt-
M. Martin-H. Cohen) 4:44
2. SPACE (P. Frank) 5:02
3. IT'S ALRIGHT (P. Frank) 4:15
4. ALRIGHT BY ME (B. Pratt-P. Frank) 4:00
PRODUCED BY
MICHAEL NESMITH FOR
PACIFIC ARTS CORPORATION
℗1978 Motown Record Corp.
Trademark Motown Record Corporation


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
HANGING OUT
AND SETTLING DOWN
Arthur Miller and
all the little Millers
C 31090
STEREO
AL 31090
HANGING OUT
1. TUBBY TERWILLIGER 2:56 -A. Miller-
2. CHOCOLATE PUDDING 2:41 -A. Miller-
3. A DOLLAR AIN'T A DOLLAR 3:09
-A. Miller - P. Street-
4. DOWN THE RIVER 2:18 -A. Miller-
5. WHEN MY MAMA MET MY PAPA
3:49 -A. Miller-
6. HUMAN BEING 2:31
-A. Miller-


COLUMBIA
HANGING OUT
AND SETTLING DOWN
Arthur Miller and
all the little Millers
C 31090
STEREO
BL 31090
SETTLING DOWN
1. CLEAR EYES 3:35
2. WRONG SIDE OF THE BED 3:19
3. CHIME ME DOWN 2:06
4. ANOTHER NIGHT OF LOVE 3:28
5. WONDERHOUSE 2:28
6. FINISH THE SONG 1:35
-A. Miller-
MARCAS REG. PRINTED IN U.S.A.




SG 334 DJ
SG 334 A
5:05
NOT
FOR SALE

SIDE A
STEREO
ASCAP
33 1/3 RPM

## MAGIC OF YOU (Like The Way)

(Randy Muller)

(From The Salsoul L.P. SA 8535 "Cameron")

## CAMERON

Produced By Randy Muller For
The Muller Organization
Arranged By Randy Muller
One To One Music

℗ 1980 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016




SG 334 DJ
SG 334 B
7:45
NOT
FOR SALE

SIDE B
STEREO
ASCAP
33 1/3 RPM

## GET IT OFF

(Randy Muller)

(From The Salsoul L.P. SA 8535 "Cameron")

## CAMERON

Produced By Randy Muller For
The Muller Organization
Arranged By Randy Muller
One To One Music
℗ 1980 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


FLEETWOOD
TRU FIDELITY
FLP 3016
SIDE A
Time: 21:39
T4RM 8357
PAUL-CHAMP TRIO
P.C.T.
LOVE ME
WATERMELON MAN
SHADOW OF YOUR SMILE
MORE
SUMMER WIND
MY SHIP
LONG 33 1/3 PLAYING
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS


FLEETWOOD
TRU FIDELITY
FLP 3016
SIDE B
Time: 18:29
T4RM 8358
PAUL-CHAMP TRIO
DO I HEAR A WALTZ
FLAMINGO
MY KIND OF TOWN
BIG JIM
YELLOW BIRD-JAMAICA FAREWELL
ANGEL EYES
DISTRIBUTED BY FLEETWOOD RECORDS, LYNN, MASSACHUSETTS
LONG 33 1/3 PLAYING


Tommy Boy R
STETSASONIC
From the Stetsasonic album IN FULL GEAR (TB 1017)
Available on Tommy Boy LP, cassette and compact disc
TB 918 A
BPM: 108
Pub: Tee Girl Music, BMI
Produced by Delite
Additional production and remix by Daddy-O with special assistance from DBC, Tyrone Perkins and Rodd Houston
Stetgineered by the one and only console magician, the Amazing Bob Coulter
On point edits by "Oh Oh" Omar Santana with a Stetsa-Jazzy touch
Keyboard overdubs by Donald "Kid Wonder" Newkirk
Mastered by Herb Powers, Jr. at Frankford-Wayne, NYC
℗ & © 1988 Tommy Boy Music, Inc.
33⅓ RPM
TALKIN' ALL THAT JAZZ 7:00
(G. Bolton)
EXTENDED VOCAL
TALKIN' ALL THAT JAZZ 7:34
(G. Bolton)
BOB-TY-RODD-DB-DAD DUB
Distributed by Tommy Boy Music, 1747 First Avenue New York NY 10128


Tommy Boy R
STETSASONIC
TB 918 B
BPM: 108
From the Stetsasonic album IN FULL GEAR (TB 1017).
Available on Tommy Boy LP, cassette and compact disc.
Pub. Tee Girl Music, BMI
*Blue Brothers Music, BMI
Produced by Delite
*Additional production and remix by Daddy-O with special assistance from DBC, Tyrone Perkins and Rodd Houston
Steigineered by the one and only console magician, the Amazing Bob Coulter
On point edits by "Oh Oh" Omar Santana with a Stetsa-Jazzy touch
Keyboard overdubs by Donald "Kid Wonder" Newkirk
Mastered by Herb Powers, Jr. at Frankford-Wayne, NYC
℗ © 1988 Tommy Boy Music, Inc
33⅓ RPM
TALKIN' ALL THAT JAZZ 3:50
(G. Bolton)
RADIO VERSION
TALKIN' ALL THAT JAZZ* 3:50
(Sigidi-Mbaji-H. Jackson)
DOMINOES VOCAL
TALKIN' ALL THAT JAZZ* 4:30
(Sigidi-Mbaji-H. Jackson)
DOMINOES INSTRUMENTAL
Distributed by Tommy Boy Music, 1747 First Avenue, New York, NY 10128


Peerless M.R.
EDICION ESPECIAL
(P) 1993 NEW MUSIC
LADO A
PEE-20184-8
LOS LOCOS
—LA RASPA—
3:54 (D.P.)
Producido por: PIPO LANDRO
Mezcla y Arreglos: BORILLO y FRANCHETTO
para: New Music SRL
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. • MARCA REGISTRADA •
HECHO EN MEXICO Y DISTRIBUIDO POR FABRICA DE DISCOS PEERLESS, S.A. DE C.V.

Peerless M.R.

EDICION ESPECIAL

(P) 1993 NEW MUSIC

LADO B
PEE-20184-8

# CALLERS

## — PHONE 148 BPM —

3:23 (Fontana)

Arreglos, Producción y Mezcla: FONTANA
para: New Music

Gracias a PAOLO GIUSTI DEE JAY

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO.
HECHO EN MEXICO Y DISTRIBUIDO POR FABRICA DE DISCOS PEERLESS, S.A. DE C.V. • MARCA REGISTRADA •

# LORI LIEBERMAN

## A PIECE OF TIME

1. THE WORLD IS TURNING
   (C. Fox-N. Gimbel) BMI 2:58
2. A PIECE OF TIME
   (C. Fox-N. Gimbel) BMI 4:00
3. NO RIGHTS ON SATURDAY NIGHTS
   (C. Fox-N. Gimbel) BMI 3:58

1

ST-11297
(ST 1-11297)

4. STONE CANYON
   (C. Fox-N. Gimbel) BMI 3:25
5. BEFORE I SAY I'M SORRY
   (C. Fox-N. Gimbel) BMI 2:45

Arranged & Conducted by Charles Fox
Produced by Charles Fox & Norman Gimbel
for Fox-Gimbel Productions, Inc.

℗1974 Capitol Records, Inc.

Capitol®

# LORI LIEBERMAN

## A PIECE OF TIME

1. LEGACY
   (C. Fox-N. Gimbel) — BMI 3:58
2. STAND ON IT
   (C. Fox-N. Gimbel) — BMI 3:55
3. I GOT A NAME
   (C. Fox-N. Gimbel) — BMI 3:10

2

ST-11297
(ST 2-11297)

4. WHAT'S IT GOT TO DO WITH MUSIC
   (C. Fox-N. Gimbel) — BMI 4:02
5. MAKE NO MISTAKE
   (C. Fox-N. Gimbel) — BMI 4:20

Arranged & Conducted by Charles Fox
Produced by Charles Fox & Norman Gimbel
for Fox-Gimbel Productions, Inc.

℗1974 Capitol Records, Inc.

Capitol®



carolsdatter
productions

# KRISTIN LEMS
## Oh Mama!

℗ © 1978 Carolsdatter Productions

SIDE ONE
Total Time 19:12

STEREO
SD 656
(NR9997-1)

| | | |
|---|---|---|
| 1. | NOT YET | 2:35 |
| 2. | FOR ALL WOMEN IN STRUGGLE | 4:04 |
| 3. | THE 50's SOUND | 3:26 |
| 4. | TALKIN GENDER NEUTRAL BLUES | 1:48 |
| 5. | MARYNELL | 3:19 |
| 6. | CUYAHOGA RIVER | 3:43 |

All songs by Kristin Lems
All selections BMI

Carolsdatter Productions 908 W. California #3 Urbana, Ill. 61801




# KRISTIN LEMS
# Oh Mama!

©℗ 1978 Carolsdatter Productions

SIDE TWO
Total Time 23:46

STEREO
SD 656
(NR9997-2)

| | | |
|---|---|---|
| 1. | WOMEN WALK MORE DETERMINED | 3:47 |
| 2. | MAMMARY GLANDS | 2:55 |
| 3. | FARMER | 3:40 |
| 4. | I WASN'T SURPRISED | 4:36 |
| 5. | OH MAMA! | 1:56 |
| 6. | L'ISLE JOYEUSE (Claude Debussy, P.D.)<br>Carol Lems - Dworkin, piano | 6:25 |

All songs except L'Isle Joyeuse by
Kristin Lems
All selections BMI except L'Isle Joyeuse

Carolsdatter Productions 908 W. California #3 Urbana, Ill. 61801

# Spindletop Records

## *LISA RHODES*
## *SHIVERS*

**SIDE ONE**
**STEREO**

**STP-102**
**(SR)**

1. **HEAT IT UP**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **3:28**
2. **TAKE A TURN WITH ME**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **3:13**
3. **I'LL BE YOUR FOOL**/Joe Ely ©April Music—FREE Flow Music—ERE Music ASCAP **2:42**
4. **DO ANYTHING YOU WANT TO DO**/Hollis and Douglas ©Island Music—Anglo Rock BMI **3:18**
5. **DON'T YOU LET GO**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **2:40**

℗ 1985—Spindletop Records
P.O. Box 1492, Houston, Texas

Distributed in the United States by Rounder Records,
1 Camp Street, Cambridge, Massachusetts 02140

# Spindletop Records

## LISA RHODES
## SHIVERS

**SIDE TWO**
**STEREO**

**STP-102**
**(SR)**

1. **SHIVERS**/L. Rhodes, J.D. Graham ©Rock "N" Rhodes Music Inc. BMI **3:14**
2. **WHEN YOU WERE MINE**/Prince ©Controversy Music ASCAP **3:46**
3. **I'M JUST WILD**/L. Rhodes ©Rock "N" Rhodes Music Inc. BMI **3:42**
4. **BORN RICH**/L. Rhodes—J.D. Graham ©Rock "N" Rhodes Music Inc. BMI **2:11**
5. **WHAT A WAY TO GO**/Dec Moeller ©Paramount Music **4:38**

℗ 1985—Spindletop Records
P.O. Box 1492, Houston, Texas

Distributed in the United States by Rounder Records,
1 Camp Street, Cambridge, Massachusetts 02140

## side one

1. **jaynie** (parrish) (2:48)
2. **call it friends** (reed) (2:28)
3. **love in the first place** (reed) (2:25)
4. **swan's song** (hanzak/reed) (3:43)
5. **family of strangers** (reed) (3:39)

# ann reed

# room & board

© 1984 icebergg records



side two

1. room & board (foster/reed) (2:32)
2. the woman you'd love (reed) (3:08)
3. willow weep for me (ronell) (3:08)
4. carry me (reed) (5:06)

ann reed

room & board

TM

© 1984 icebergg records



URGENT RECORDS

# Never Steal The Show

## Phillip Sandifer

**Produced by Gary Powell and Larry Seyer**
**for GP Studio Productions**
**Austin, Texas**

**Stereo**

**SIDE ONE**
**URR-5102**

**DETOUR** (3:06)
**ALWAYS HAVE THE TIME** (2:56)
**YOU ARE THE CAUSE** (2:54)
**LESSONS** (3:54)
**GIVEN BACK TO YOU** (1:28)

All Songs Written by Phillip Sandifer
All Selections © 1981 Jesmax Music/BMI
℗ 1986 The Sparrow Corporation

℗ Urgent Records P.O. Box 2468 Canoga Park CA 91306



URGENT RECORDS

# Never Steal The Show

## Phillip Sandifer

**Produced by Gary Powell and Larry Seyer**
**for GP Studio Productions**
**Austin, Texas**

**Stereo**

**SIDE TWO**
**URR-5102**

**OPEN UP** (2:59)
**ANOTHER DAY** (2:38)
**SIMPLY I LOVE YOU** (3:47)
**NEVER STEAL THE SHOW** (2:49)
**PURITY** (4:18)

All Songs Written by Phillip Sandifer
All Selections © 1981 Jesmax Music/BMI
℗ 1986 The Sparrow Corporation

℗ Urgent Records P.O. Box 2468 Canoga Park CA 91306

# ANN REED

# TALK TO ME



**RED HOUSE RECORDS**

SIDE ONE

TALK TO ME*
ONCE BITTEN
JUST OUT OF REACH
NOTHING TO SAY*
AUTUMN RAIN

All songs by ANN REED, BMI
℗1987, except * ℗1988

℗ RED HOUSE RECORDS
P.O. Box 4044, St. Paul, MN 55104
ALL RIGHTS RESERVED

RHR 24

# ANN REED
# TALK TO ME



**RED HOUSE RECORDS**

SIDE TWO

COMPLICATIONS TO A SIMPLE LIFE
GHOSTS
I WANT TO BELIEVE
TRUE ROMANCE*
I WOULD LOVE TO DANCE

All songs by ANN REED, BMI
©1987, except * ©1988

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P.O. Box 4044, St. Paul, MN 55104
ALL RIGHTS RESERVED

RHR 24

# BENT
RECORDS

## LYNN LAVNER...i'd rather be cute

SIDE ONE
(21:33)



B81369A
STEREO

1. I'd Rather Be Cute (2:25)
2. Personal (4:10)
3. A Mother's Lament (3:50)
4. Aviatrix (3:58)
5. Thank You, Lizabeth Scott (3:15)
6. Such Fine Young Men (3:25)

Vocals & Piano by Lynn Lavner
Produced by Ardis Sperber

© ℗ 1986 Lynn Lavner

# BENT
## RECORDS

## LYNN LAVNER ... i'd rather be cute

**SIDE TWO**
**(19:23)**



**B81369B**
**STEREO**

1. First Dyke On "Dynasty" (2:02)
2. Breaking Silence (4:39)
3. Number One (2:55)
4. That's All Right With Me (3:05)
5. Oh, How I Love Cabaret (3:20)
6. Dear Mrs. Sperber (2:54)

Vocals & Piano by Lynn Lavner
Produced by Ardis Sperber

© ℗ 1986 Lynn Lavner



# kaleidoscope records

Side 1

Stereo F-31

## Betsy Rose • wings against the sky

1. **Ordinary Day** *(Rose)* 3:15
2. **House Full of Secrets** *(Rose)* 5:38
3. **Circle of Light** *(Rose)* 3:25
4. **Open the Door Again** *(Rose)* 6:55
5. **Nicaragua (The Fruits of Work and Love)** *(Rose)* 2:05

© ℗ 1988 Kaleidoscope Records Inc.
P.O. Box O, El Cerrito, CA 94530

All songs BMI



kaleidoscope records

Side 2

Stereo F-31

# Betsy Rose • wings against the sky

1. **Darlin' I'm Glad** *(Rose)* 5:20
2. **Valentine's Day** *(Rose)* 6:25
3. **Starlight** *(Rose)* 3:00
4. **Let Her Go** *(Rose)* 6:10

© Ⓟ 1988 Kaleidoscope Records Inc.
P.O. Box O, El Cerrito, CA 94530

All songs BMI

# DENNIS and ELAINE

SIDE ONE
33 1/3 RPM

STEREO
LPS 101
3094-8A

1. THE MOMENT OF TRUTH
2. THROUGH IT ALL
3. LOVE WAS WHEN
4. MORE, MUCH MORE
5. SOMEBODY BIGGER THAN YOU AND I

# DENNIS
and
# ELAINE

SIDE TWO
33 1/3 RPM

STEREO
LPS 101
3094-8B

1. KEEP ME WHERE LOVE IS
2. I'LL TELL THE WORLD
3. SWEET, SWEET SPIRIT
4. THE SAVIOUR IS WAITING
5. THERE'S SOMETHING ABOUT THAT NAME

# BENSON

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WCUM

HARVEST

BR5892A
Time: GO: 4:29
Be Strong and
Courageous: 3:33

Producer:
John Andrew Schreiner

## GO/BE STRONG AND COURAGEOUS

From the Album: HOLY FIRE

(Publisher: GO: Jerry Williams/Singspiration Music/ASCAP
BE STRONG AND COURAGEOUS:
Jerry Williams/Ed Kerr/John A. Schreiner/
Singspiration Music/ASCAP

Distributed by The Benson Company, Inc., 365 Great Circle Road, Nashville, TN 37228.

# BENSON

℗ ©1988 THE BENSON COMPANY, INC. All rights reserved.

HARVEST WCUW

BR5892B



Producer:
Tom Dooley

## What You Always Wanted To Know About Harvest hosted by Tom Dooley

1. Contest Spot :30
2. Un-banded interview 11:38
3. Banded interview

Distributed by The Benson Company, Inc., 365 Great Circle Road, Nashville, TN 37228.




SIDE ONE

LR 104

# BETH YORK
# TRANSFORMATIONS

## TRANSFORMATIONS I-V (15:06)

All compositions by Beth York (ASCAP)
℗ © 1985 Ladyslipper, Inc.

Ladyslipper Records-P.O. Box 3124-Durham, NC 27705




SIDE TWO

LR 104

# BETH YORK
# TRANSFORMATIONS

**DOLPHINA, SECTION I & II (7:24)**
**TIME AND AGAIN (3:12)**
**GO TO SLEEP (TRAD.) (3:34)**

All compositions by Beth York (ASCAP)
© ℗ 1985 Ladyslipper, Inc.

Ladyslipper Records-P.O. Box 3124-Durham, NC 27705

WILD PATIENCE RECORDS

**STEREO**
33-1/3 RPM
**(NR14311-1)**



**JUDY REAGAN**
**OLD FRIENDS**
D101

**SIDE ONE**

CHEESE, 3:14
SUNDAY PAINTER, 3:43
HOLLYWOOD HAIRCUT, 3:20
DISPOSE OF PROPERLY, 3:37
SOFTBALL, 4:25

Judy Reagan
Wild Patience Records
© 1983

WILD PATIENCE RECORDS

**STEREO**
33-1/3 RPM
**(NR14311-2)**

**JUDY REAGAN**
**OLD FRIENDS**
D101

## SIDE TWO

ROSE-COVERED RADICAL, 3:59
TRANSLATIONS, 2:59
MERRY-GO-ROUND, 5:06
DYKE, 2:47
OLD FRIENDS, 3:43

Judy Reagan
Wild Patience Records
© 1983

# Quiet Thunder

# Izquierda Ensemble

SIDE ONE

JR. 7A

1. It Takes a Fool (2:42)
2. Price of Freedom (4:02)
3. Gracias a La Vida (3:09)
4. Like a Mountain (4:24)
5. Hearts of Silver (3:04)

All songs © Naomi Littlebear
except Gracias a La Vida by Violeta Parra Sandoval

℗ 1979 Riverbear Music

# Quiet Thunder
# Izquierda Ensemble

SIDE TWO

JR. 7B

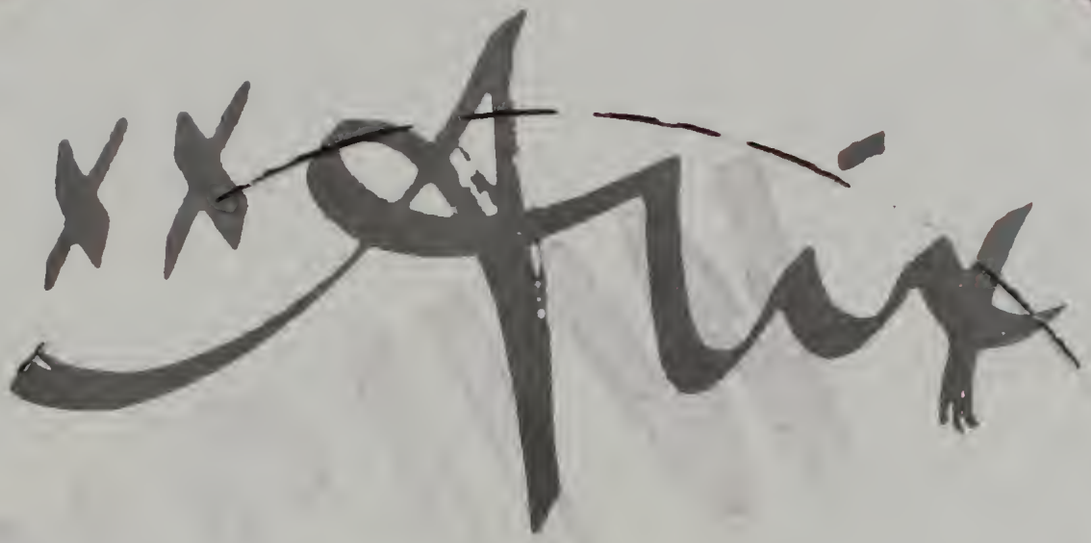
1. La Madrugada (3:13)
2. Don't Take Yer Love (2:11)
3. Contradictions (3:13)
4. Special Friend (3:20)
5. Sisters Take Care of Sisters (3:58)
6. Fists of Fire (6:31)

All songs © Naomi Littlebear
except "Contradictions" © Kristan Knapp

℗ 1979 Riverbear Music


LIMA BEAN RECORDS
willie tyson
Side One
LB-WT103
℗1979
Lima Bean Records
(NR10831-1)
1. You'd Look Swell In Nothing (2:47)
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
2. The Best Woman Money Can Buy (3:14)
(W. Tyson/S.Abod) W.C. Tyson Publishing ASCAP
3. Good Old Boys (3:08)
(W. Tyson/S. Abod) W.C. Publishing ASCAP
4. Mommy, Will There Be Muzak In Heaven (3:19)
(W.Tyson/S. Abod) W.C Tyson Publishing ASCAP
5. Parimutuel Blues (2:17)
(W.Tyson/S. Abod/L. Moore)
W.C. Tyson, Publishing ASCAP
LIMA BEAN RECORDS • MADISON, IN 47115 • MADE IN USA
ALL RIGHTS RESERVED


LIMA BEAN RECORDS
willie tyson
Side Two
LB-WT103
℗1979
Lima Bean Records
(NR10831-2)
1. Asheville (2:17)
(W. Tyson) W.C. Tyson Publishing ASCAP
2. I Can't Believe They Let You Loose (2:54)
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
3. Mama Always Loved Me Anyway (2:52)
(W. Tyson) W.C. Tyson Publishing ASCAP
4. Chicken Blues (3:07)
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
5. I Can't Sleep With You (2:39)
(W. Tyson/S. Abod) W.C. Tyson Publishing ASCAP
6. Rhapsody of Love (3:44)
(W. Tyson/L. Moore/S. Abod)
W.C. Tyson Publishing ASCAP
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ALL RIGHTS RESERVED



DEMO-NOT FOR SALE

# SIDE 1

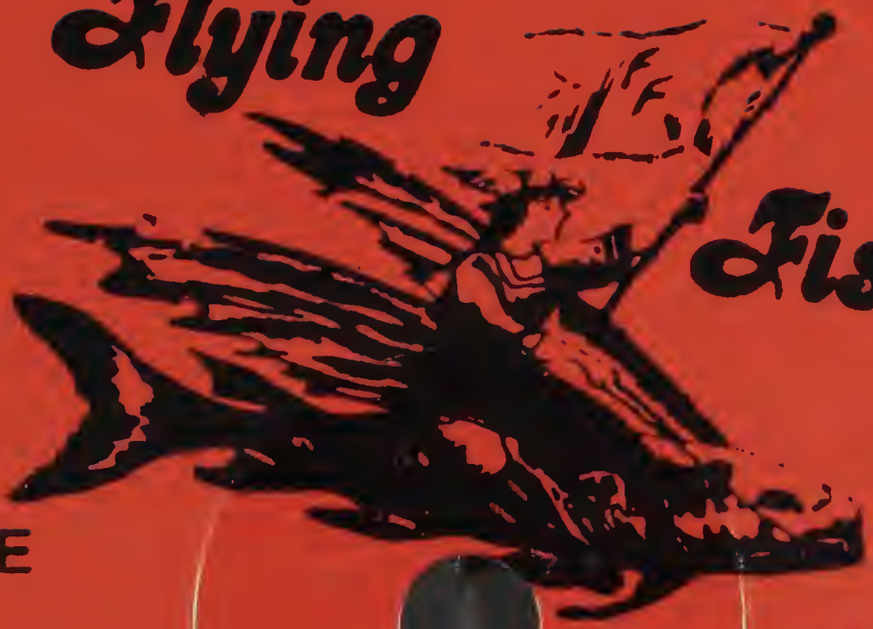
# Alix Dobkin

1. Woman To Woman (3:10)
2. Gwyn's Tune (4:17)
3. O.K.O.Y? (3:04)
4. Theme From Getting Ready (3:35)
5. Just Like A Woman (2:28)

WOMEN'S WAX WORKS A003


Alix
DEMO-NOT FOR SALE
SIDE 2
Alix Dobkin
1. Living With Contradictions (3:41)
2. Separation '78 (3:28)
3. A Mother Knows (4:33)
4. Denny's Tune (4:58)
5. Living In The Country (3:15)
WOMEN'S WAX WORKS A003 ℗ 1980 Alix Dobkin

Flying Fish



SIDE ONE

FF 379

All selections by
Kristin Lems,
Kleine Ding Music,
BMI

KRISTIN LEMS
"Born A Woman"

1. Born A Woman 3:32
2. Stop Thief 2:52
3. Rosina 4:08
4. Trivial Pursuit 2:00
5. Where Do The Animal Go? 3:03
6. You Cannot Make Them Stay 4:44
7. Open Sesame 3:06

℗ 1986. FLYING FISH RECORDS, INC. 1304 W. SCHUBERT. CHICAGO, IL 60614

Flying F.F. Fish

SIDE TWO

FF 379

All selections by
Kristin Lems,
Kleine Ding Music,
BMI

KRISTIN LEMS
"Born A Woman"

1. Don't Want Anyone At All 3:32
2. Comforters 4:43
3. The National Route 2:27
4. The Wife And The Whore 5:14
5. Proposal 3:01
6. Such A World/We Are Stars 4:25

℗ 1986. FLYING FISH RECORDS, INC 1304 W SCHUBERT CHICAGO IL 60614

©℗ 1985 Libana, Inc., 16A Ivaloo St., Somerville, MA 02143

Manufactured in Canada

# Libana

## Handed Down

Side One

Spinning Records Stereo SR-001

1. **Gogov**—Georgia, U.S.S.R. 2:27
2. **Sepastia bar**—Turkish Armenia 3:30
3. **Vorsgan'akhper**—Persian Armenia 4:52
4. **Karsilamas**—Greece 2:50
5. **Ala dal ʔona**—Lebanon and Syria 2:19
6. **Deror yikra**—Yemenite Jewish 3:14
7. **Machar**—Israel (*Naomi Shemer*) 2:24

WRA1-148

©℗ 1985 Libana, Inc., 16A Ivaloo St., Somerville, MA 02143

Manufactured in Canada



# Libana

## Handed Down

Side Two | *Spinning* | *Records* | Stereo SR-001

1. **Dimjaninka**—Bulgaria (*arr. Koutev*) 1:43
2. **Siletora sestorka**—Serbia, Yugoslavia 2:26
3. **Šetnala se dona**—Bulgaria 1:14
4. **Što si, goro, povjaxnala**—Bulgaria (*arr. Koutev*) 3:15
5. **Senkim a világon**—Béla Bartók 1:33
6. **Bolyongás**—Bartók 1:50
7. **Lepi Juro**—Croatia, Yugoslavia 1:39
8. **Gyimesi Zene**—Hungarian 2:41
   (*medley—Csaba Őkrős*)
9. **Dragana sedi v gradina**—Bulgaria 2:56
   (*arr. Koutev*)

WRA1-148

# NANCY TUCKER
# A LITTLE STRONGER



**Collie-Flower Records**

Stereo CFR010

SIDE ONE

1. Undisturbed (2:48)
2. Distance (2:46)
3. I'll Just Let It Be (3:13)
4. Card Shuffler (1:23)
5. Kaleidescope Blues (1:39)
6. Heaven Is Losing Altitude (3:58)
7. Heaven Is Gaining Altitude (2:21)

*All Songs By Nancy Tucker*
*(Franeva Music BMI)*

*℗ 1983 Nancy W. Tucker All Rights Reserved*

(41175)

# NANCY TUCKER
# A LITTLE STRONGER



**Collie-Flower Records**

Stereo CFR010

SIDE TWO

1. Winter Wind (2:33)
2. Ember To Flame (2:48)
3. That Spanish Thing (3:11)
4. Don't Needle Me (2:04)
5. I'm Not Too Short (2:59)
6. Watermelon (3:55)

*All Songs By Nancy Tucker*
*(Franeva Music BMI)*

*℗ 1983 Nancy W. Tucker All Rights Reserved*

(41175)

KANDY RECORDS

# THE CANDY MAN PLAYS FOR PEOPLE

1. NEW YORK, NEW YORK
2. LA CUCURACHA
3. YOU NEEDED ME

SIDE 1



KCK 012

4. BARTENDERS POLKA*
5. I DON'T WANT TO WALK WITHOUT YOU
6. JOHNSON RAG

3533 W. LISBON AVE.
MILWAUKEE, WI 53208

KANDY RECORDS

# THE CANDY MAN PLAYS FOR PEOPLE

7. CHICKEN POLKA*
8. PEG O' MY HEART*
9. MAME*

SIDE 2

KCK 012

10. BRIDGE OVER RIVER KWAI
11. HAWAIIAN WEDDING SONG
12. ORANGE BLOSSOM SPECIAL

3533 W. LISBON AVE.
MILWAUKEE, WI 53208

**Word**
**Radio Special**

## An Hour With...

Logos bookstore
$ 2.50

# Dave Boyer

Produced and Hosted by Brad Walton

WORD
RECORDS

RSA 28

# An Hour With. . .
# DAVE BOYER

SIDE 1
RSA 28
℗ & © 1981
Word, Inc.

WORD
33 1/3 RPM

| | | | |
|---|---|---|---|
| 1. | Part I | | :60 |
| 2. | Part II | | :30 |
| 3. | Part III | Segment 1 | 18:10 |
| 4. | Part IV | Segment 2 | 10:56 |

Producer and Host: Brad Walton
Executive Producer: Daniel Hickling

THE WORD RECORD & MUSIC GROUP
WACO, TX

# An Hour With...
# DAVE BOYER

SIDE 2
RSA 28
℗ & © 1981
Word, Inc.

WORD
33 1/3 RPM



| | | | |
|---|---|---|---|
| 1. | Part I | Segment 3 | 12:20 |
| 2. | Part II | Segment 4 | 16:15 |

Producer and Host: Brad Walton
Executive Producer: Daniel Hickling

THE WORD RECORD & MUSIC GROUP
WACO, TX


Side 1 Stereo
CAS-2436 (ZCRS-6107)
RCA
Hot Butter & Soul
Living Jazz
Camden
1 Walk On By (Bacharach-David)
2 By the Time I Get to Phoenix (Webb)
3 ABC (Stevens)
4 Get Ready (Robinson)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.


Side 2 Stereo
CAS-2436 (ZCRS-6108)
RCA
Hot Butter & Soul
Living Jazz
Camden
1 Games People Play (South)
2 It's All in the Game (Dawes-Sigman)
3 Sweet Buttercup (Bodner)
4 Hyperbolicsyllabicsesquedalymistic (Isbell-Hayes)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.


Truth
RECORDS ™
"Woman To Woman"
SHIRLEY BROWN
© 1974 STAX RECORDS, INC.
TTS–0663
33 1/3 RPM
TRS–4206
Side 1
1. IT AIN'T NO FUN (7:15) Fredrick Knight
East/Memphis Mu., Two Knight Mu. BMI
2. LONG AS YOU LOVE ME (3:25) East/Memph
Music BMI/Bettye Crutcher, Mack Rice
3. STAY WITH ME BABY (3:16) Ragmar Music,
Crenshaw Music ASCAP/Jerry Rogovoy, George
David Weiss
4. I'VE GOT TO GO ON WITHOUT YOU (3:59)
East/Memphis Music, South Memphis Music BMI
Larry McIntosh–Al Jackson
Truth Records, a Division of Stax Records, Inc., 2693 Union Extended, Memphis, U.S.A.


Truth
RECORDS ™
"Woman To Woman"
SHIRLEY BROWN
© 1974 STAX RECORDS, INC.
TTS-0664
33 1/3 RPM
TRS-4206
Side 2
1. WOMAN TO WOMAN (3:54) East/Memphis Music, BMI/James Banks, Eddie Marion, Henderson Thigpen
2. SO GLAD TO HAVE YOU (3:41) East/Memphis Music BMI/Bettye Crutcher, Mack Rice, Arris Wheaton
3. PASSION (3:56) East/Memphis Music BMI/Bettye Crutcher, Mack Rice, Arris Wheaton
4. I CAN'T GIVE YOU UP (3:36) East Memphis Music, Two Knight Music BMI/ Fredrick Knight
5. I NEED YOU TONIGHT (3:14) Fez Music Co., Abernathy and Eye Music, BMI, Gregg Dempsey
6. BETWEEN YOU AND ME (2:38) East/Memphis Music, South Memphis Music, Two Knight Music, BMI/Fredrick Knight, Mack Rice, Al Jackson
Truth Records, a Division of Stax Records, Inc., 2693 Union Extended, Memphis, U.S.A.


FANIA
WILLIE COLON & HECTOR LAVOE
VIGILANTE
SIDE A
JM 610
1. TRISTE Y VACIA 6:05
(Luis Lopez Caban
VEV Publ./ASCAP
2. VIGILANTE 12:23
(Willie Colon)
FAF Publ./BMI
Produced by: WILLIE COLON
Executive Producer Jerry Masucci
℗ and © 1983, Musica Latina
International, Inc.


FANIA
WILLIE COLON & HECTOR LAVOE
VIGILANTE
SIDE B
JM 610
1. JUANITO ALIMAÑA 7:34
(C. Curet Alonso)
FAF Publ./BMI
2. PASE LA NOCHE FUMANDO 11:34
(Willie Colon/C. Curret Alonso)
FAF Publ./BMI
Produced by: WILLIE COLON
Executive Producer Jerry Masucci
℗ and © 1983, Musica Latina
International, Inc.

# SOUL CHILDREN
## "OPEN DOOR POLICY"

stax



SIDE 1.
STX-4105
STEREO

1. STIR UP THE BOOGIE, PART II 3:40
   (Thigpen-Banks-Weatherspoon)
   Swelka Music/Benfel Music-BMI
2. WHO YOU USED TO BE 3:39
   (R. Porter-D. Porter-L. Snell)
   Robosac Music/Benfel-BMI
3. STRANGERS 3:47
   (D. Porter-L. Snell) Benfel-BMI
4. SUMMER IN THE SHADE 4:48
   (D. Porter-L. Snell) Benfel-BMI

Produced by David Porter and Lester Snell.

℗ 1978 Stax Records

(STX-4105-A SP)

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

# SOUL CHILDREN
## "OPEN DOOR POLICY"

stax®



**SIDE 2.**
**STX-4105**
**STEREO**

1. CAN'T GIVE UP A GOOD THING 3:46
   (Joe Shamwell) Groovesville Music-BMI
2. BUTT LA ROSE 5:05
   (O.B. McClinton) Cross Keys Publg.-ASCAP
3. HARD LIVING WITH A MAN 4:32
   (R. Porter-D. O'Conner) Robosac Music-BMI
4. BELIEVING 3:49
   (D. Porter-D. O'Conner) Robosac/Benfel-BMI

Produced by David Porter and Lester Snell.

℗ 1978 Stax Records

(STX-4105-B SP)

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

# THE KIDS FROM THE BRADY BUNCH

Paramount
A G•W COMPANY ®

PAS-6037
Side 1
PAS-6037-A
STEREO

1. Love Me Do (J. Lennon-P. McCartney) 2:02
2. It's A Sunshine Day (S. McCarthy) 2:29
3. Keep On (J. Mills-T. Jenkins) 2:31
4. Ben (D. Black-W. Scharf) 2:38
5. Playin' The Field (B. Neary-J. DiMuro) 2:29

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

℗ 1972

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

# THE KIDS FROM THE BRADY BUNCH

Paramount

A G+W COMPANY ®

**PAS-6037**
Side 2
PAS-6037-B
STEREO

1. **Candy (Sugar Shoppe)** (G. Rogalski-J.E. Lindvald) 2:10
2. **In No Hurry** (T. Dancy-C. Fairchild) 2:32
3. **Saturday In The Park** (R. Lamm) 2:42
4. **Merry-Go-Round** (B. Neary-J. DiMuro) 1:55
5. **You Need That Rock 'N Roll** (D. Hull) 2:45
6. **Drummer Man** (J. Mills-D. Janssen) 2:08

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

℗ 1972 PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

Super Dance — Mix Version

# "GO DEH YAKA"

("Go to the Top")

By the Explosive New Group

# MONYAKA

(means Good Luck)

EZS-7502

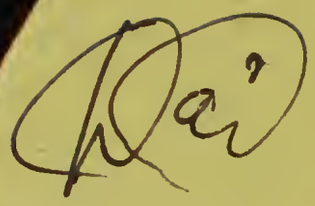
Easy Street

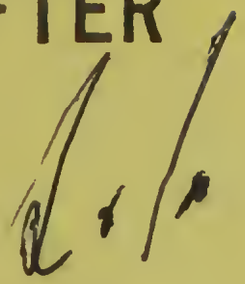
33 1/3 RPM

. . . where dance music lives!

# HIT AFTER HIT AFTER HIT–VOL. 2

## OWEN GREY





Manufactured and Distributed by: Pioneer
International Records Inc.
457777 Ont. Ltd.

INTL–005

SIDE A

1. THE TIDE IS HIGH 2. OH LOVE 3. SOMETIMES
4. THERE'S A TRAIN 5. SINCERELY
6. PEOPLE GET READY 7. INDEED I LOVE YOU
8. GIRL OF MY DREAMS 9. HANG ON SLOOPY
10. I AM GOING HOME 11. LOOSE A GOOD THING
12. DREAM DREAM DREAM
13. SILHOUETTE 14. OH DONNA
15. IF THERE'S A CHANCE
16. GOOD NIGHT SWEETHEART

Produced and Arranged by: Sydney (Luddy) Crooks
Cover Design: Jeff Browne,
Tel (416) 783–9371
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Made in Canada

# HIT AFTER HIT AFTER HIT–VOL. 2

## OWEN GREY

Manufactured and Distributed by: Pioneer
International Records Inc.
457777 Ont. Ltd.

INTL–005

SIDE B

1. DARLING PATRICIA:
(Owen Grey)
2. I DON'T WANT YOU ANYMORE:
(Owen Grey)
3. TWISTING BABY:
(Owen Grey)

Produced and Arranged by: Sydney (Luddy) Crooks
Cover Design: Jeff Browne,
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